

# THE MUSICAL TIMES

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"SAMSON AND DELILAH."—"Mr. Charles Knowles was excellent as Abimelech."—*Morning Post*, October 16, 1899.

"Mr. D. Bispham and Mr. Charles Knowles, as the High Priest and Abimelech, entered thoroughly into the spirit of the work."—*The Times*, October 16, 1899.

CHESTER MUSICAL FESTIVAL, July 25, 26, 27, 1900.—"Zion" (Gade).—"The baritone solo was sung by Mr. Charles Knowles with much earnestness and effect."—*Daily Telegraph*, July 26, 1900.

"In which Mr. Charles Knowles sang the solo part very ably."—*The Times*, July 31, 1900.

"The solitary solo was powerfully sung by Mr. Charles Knowles."—*Yorkshire Post*, July 26, 1900.

"FAUST."—"Mr. Charles Knowles had in Brander a part peculiarly suited to his powers. In the closing cadence of the burlesque Army Chorus, his stentorian voice told against the whole body of men's voices with an effect quite unique."—*Yorkshire Post*, July 27, 1900.

"ST. PAUL." HANLEY PHILHARMONIC SOCIETY.—"Mr. Charles Knowles, a well-known Yorkshire bass, who now sung for the first time, won much favour by reason of his fine voice and artistic methods."—*Staffordshire Sentinel*, March 30, 1901.

"GOLDEN LEGEND," DOVER MUSICAL FESTIVAL.—"... with the vindictive 'Here am I, too,' were splendidly rendered. Mr. Knowles sang *Lucifer's* song with great vigour and power, and was loudly applauded."—*Dover Express*, May 3, 1901.

"Mr. Charles Knowles, as *Lucifer*, gave the opening, 'Hasten, hasten!' in the prologue in robust style, his fine bass voice being at once heard to advantage."—*Dover Standard*, May 4, 1901.

"SAMSON." LEICESTER NEW MUSICAL SOCIETY.—"The treat of the evening was to hear Mr. Charles Knowles sing 'Honour and Arms.' This solo is, perhaps, the finest in the oratorio, and Mr. Knowles sang it with the greatest vigour and energy. At the conclusion he was rewarded with a burst of applause such as is not often heard, but he did not repeat the number. His splendid voice was heard to equal advantage in 'Thy glorious deeds' and in the duet 'Go, baffled coward,' with Mr. Saunders."—*Leicester Post*, November 30, 1900.

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"ELIJAH" (Coventry, Jan. 10).—"Sang *Elijah's* part with rare dramatic power and expression."—*Standard*.

"GOLDEN LEGEND" (Stirling, March 27).—"Lucifer was presented with such dramatic power and force that the realistic effects were as powerful on the senses as the performance of a play."—*Observer*.

Among next season's engagements already booked are—

"Elijah" .. .. . Birmingham Choral Society.

"Elijah" .. .. . Stafford Choral Society.

"Golden Legend" .. .. . Sheffield Choral Society.

"Samson and Delilah" (High Priest).. .. . Leeds Choral Society.

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This arrangement of the Responses for Sopranos and Contraltos was originally intended to supply a need occasionally felt in Gloucester Cathedral when the Lay Clerks were away and the Choir consisted of Boys only. I am not aware that any similar arrangement has been printed, and I therefore offer this version to the public in the hope that it may be found useful in cases where Choirs are limited to Boys' or Ladies' voices.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1901.

## EATON FANING.

HARROW-ON-THE-HILL is at its best on this lovely Midsummer Day. The perched-up little town is bathed in glorious sunshine; the red-brick houses, in their fresh vernal settings, are delightfully picturesque; and the broad expanse of view, extending over thirteen shires, is charming in its rural simplicity. Yes, it is a fair scene, and no one will deny that Harrow is beautiful for situation. The wayfarer who has reached the hill-top, crowned by the 'visible church,' has probably come to the conclusion that the great School, founded by old John Lyon in 1571, has, even from a geographical standpoint, every claim to be regarded as a high school. But this is purely a local matter, and suggests the wider question: Has not its fame reached unto the ends of the earth? Among old Harrovians who have made their mark in the world—some of whom have left their mark in the panelling of the Fourth Form Room—are Lord Byron, Bruce the Abyssinian, Theodore Hook, Cardinal Manning, Lord Palmerston, Sir Robert Peel, Lord Shaftesbury, Sheridan, Archbishop Trench, Anthony Trollope, and others. And from the roll of twenty-one past Head Masters, four names deserve at least 'honourable mention'—Bishop Christopher Wordsworth, Dean Vaughan, the Rev. Dr. H. Montagu Butler (the present Master of Trinity College, Cambridge), and last, but not least, the Rev. Dr. J. E. C. Weldon, now Bishop of Calcutta.

It is very pleasant to stroll through some of the buildings which form the outstanding features of the School—the Chapel, the Vaughan Memorial Library, the Speech Room, and the New Music School, of which more anon—in the genial company of one who has held an honourable position on the teaching staff of the great School for the past sixteen years, and who forms the subject of this biographical sketch.

Joseph Eaton Faning is a Cornishman, as he was born, on May 20, 1850, at Helston, not so very far from Land's End. The old market town—formerly called Helleston, 'the fortress on the marsh'—is noted for its Furry, or Flora Festival, which has been annually held from time immemorial on the 8th of May. At an early hour in the morning parties are formed, and, headed by bands of music, dance and sing through the principal streets, which are decorated with flags and flowers. Here is a specimen stanza of the traditional ballad, known as the Hal-an-tow, which used to be

sung by the old townsmen to an appropriate air:—

God bless aunt Mary Moyses  
With all her pow'r and might O!  
And send us peace in merry England  
Both day and night O!  
And send us peace in merry England,  
Both now and evermore O!  
With Hal-an-tow,  
Jolly rumble O!

Chorus.—And we were up as soon as any day O!  
And for to fetch the Summer home,  
The Summer and the May O!  
For Summer is a come O!  
And Winter is a gone O!

Soon after noon the principal inhabitants and visitors, headed by a band playing the Furry or Flora dance-tune (called also the Fadé, or Faddy dance), dance through the principal streets and in and through many of



EATON FANING  
AT THE AGE OF 16.

the houses. The origin of all these terms is extremely doubtful. The custom itself is no doubt a relic, and a very pleasant relic, of remote antiquity. But to return to the biography of a distinguished Helstonian, Eaton Faning. He received his first instruction in music (pianoforte and violin) from his parents, his father, the late Mr. Roger Faning, being a professor of music in the town. At the age of five the boy made a semi-public appearance at a local function, when he played a violin solo on a tiny fiddle. This instrument, although it only cost five shillings, he treasures as a precious possession.

## EARLY YEARS AT IPSWICH.

When he was only nine years old he lost his father. The family then removed to Ipswich, where his mother—now in her eighty-fifth year—still resides. Located at Berners Street, in the Suffolk county town, young Faning worked hard at music. He sang alto in the choir of St. Stephen's Church, and studied the organ under Mr. Norman, organist of St. Matthew's Church, for whom he deputised, and the violin with Mr. Cooke, a local teacher. At the age of twelve he became organist of Holbrook Parish Church, a village seven miles from Ipswich, whither he had to walk when the carrier's cart was not available. He subsequently studied under the late Mr. Lindley Nunn, for many years organist of the fine church of St. Mary-le-Tower, Ipswich, who appointed Eaton Faning his deputy. This post was of the greatest practical value to the young musician. He played at the daily evening service for five years, and was deputy trainer of the choir, which consisted of sixty voices.

## THE VIOLAIST DANCING-MASTER.

He made much music at the house of a Mr. Pratt, who, although a dancing-master by profession, was an earnest-minded musician and an excellent viola player. Mr. Pratt had quartet parties on Sunday afternoons, at which young Faning used to play the violin. These meetings, purely for the love of the thing, were not only very enjoyable, but educationally beneficial to the young fiddler. But this was not all. Faning used to play the pianoforte while the young ladies were engaged in their light fantastic-toe operations under Mr. Pratt's tuition. May not that precious rhythmic faculty, which is so marked a characteristic of Dr. Faning's musicianship, have been nurtured at Mr. Pratt's dancing class? Moreover, he composed for those fair terpsichoreans a march and a set of quadrilles! Here are two specimen phrases of the latter achievement—which, it will be observed, is called a *first* set of quadrilles—composed at Ipswich in October, 1869:—

## 1ST SET OF QUADRILLES.

## 1ST FIGURE.



## 2ND FIGURE.



The canon—not in the least suggestive of pom-pomposity—in Figure 2, will not escape notice.

## THE ROYAL ACADEMY OF MUSIC.

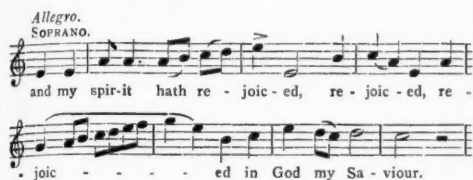
In April, 1870, Eaton Faning, who had up to this time done much teaching in Ipswich, entered the Royal Academy of Music as a student. He was then just on the verge of twenty. His professors at the Academy were Sterndale Bennett (then Principal) and Sullivan for composition; F. B. Jewson, for pianoforte; Ciabatta, for singing; Aylward and Pettit, for violoncello; and Dr. Steggall, for organ. He recalls how much he learnt from Sterndale Bennett in regard to form, and Sullivan's invaluable lessons in orchestration. He soon began to make his mark at Tenterden Street, and his progress was very rapid. His first appearance at an Academy concert was in the capacity of a pianist, when he played (in October, 1870) Beethoven's Moonlight Sonata.

In 1871 and 1874 he obtained bronze medals, in 1872 a similar award in silver, in 1874 he was appointed a sub-professor of harmony, in 1877 an assistant professor of the pianoforte, and a year later full professor. In 1877 he was elected an Associate, and in 1881 a Fellow of his *alma mater*, the highest honour the Academy can bestow upon an old student.

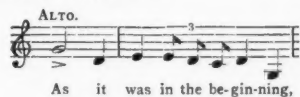
## THE MAGNIFICAT IN C.

It was in the field of composition that Faning specially distinguished himself at Tenterden Street. A string quartet in 1871, and a symphony (in C minor, with a charming second subject in the horns) in 1872 gave excellent promise of future achievements in creative skill. In 1873 he was elected an extra Mendelssohn Scholar, and in 1876 he obtained the Lucas silver medal for composition by his fine setting of the Magnificat in the key of C. There are old Academy students who, like the present

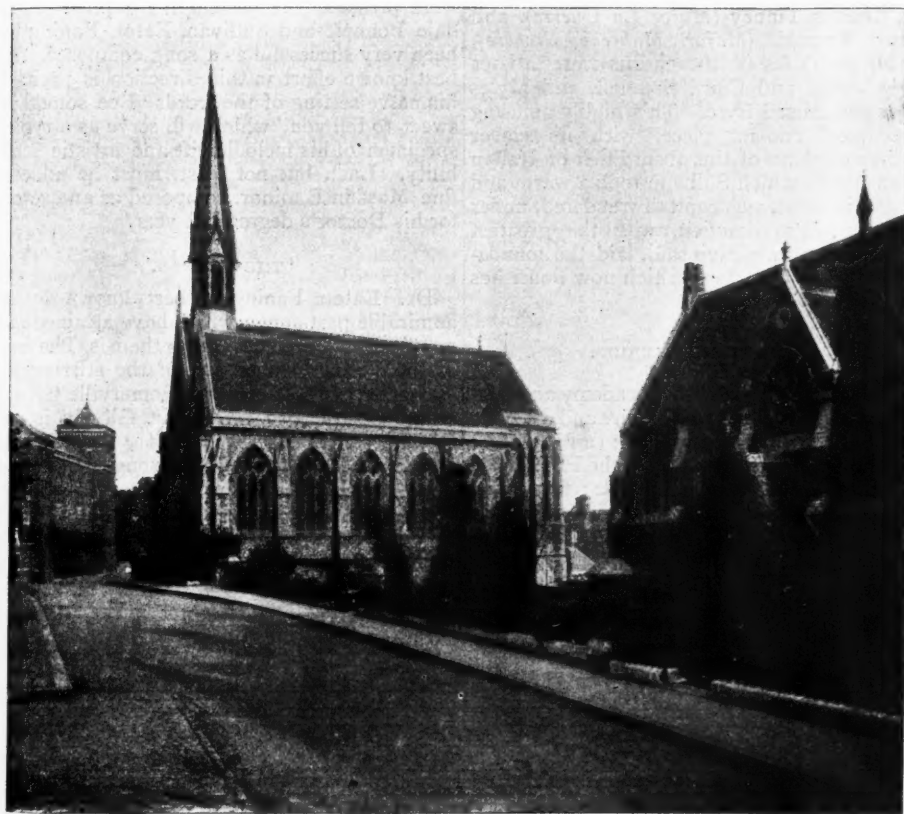
writer, can recall the first rehearsals, under Mr. Walter Macfarren's conductorship, of that bright yet dignified setting of the evening canticle. How our 'gorgeous sopranos' (to adopt the definition of Mr. Frederick Corder, then a humble bass in the choir) revelled in this brilliant phrase:—



and how little Marie Duval threw her whole soul into the soprano solo at the words 'For behold from henceforth.' It would be impossible to forget the subject of the *fugato*, with its triplet figure—rhythmically quite original, we fancy—in the *Gloria*:—



It was no wonder that the late Sir John (then Dr.) Stainer, after having heard the service, selected it for performance at the Festival of the Sons of the Clergy in 1878, and that the



THE SPEECH ROOM.

THE CHAPEL.

THE VAUGHAN LIBRARY.

HARROW SCHOOL BUILDINGS.

work found a ready publisher in Messrs. Novello. The old boys of those days in the seventies—amongst them Frederick Corder, Myles Foster, Spencer Curwen, Alfred Eyre, Tobias Matthay, Frye Parker, Henry Guy, and Henry Rose—will recall Fanning's excellencies as the chief drummer in our orchestra: how rhythmic his playing and how keen his alertness in the manipulation of the sticks. He also played the violoncello in the Academy orchestra for some years. 'Picking-up,' one of the best

of masters, he by no means neglected. When not engaged in drumming he might often be seen standing over the desks of Lazarus (the clarinetist), Horton (the oboeist), Charles Harper (the first horn and a special favourite), and others of 'the wind' while they were playing, watching their fingerings and phrasing, taking stock of the practical effect of the notes written by the great composers, and so on. In the present day, when students have so much—perhaps too much—done for





'The Vikings,' originally written with pianoforte duet accompaniment, made its first appearance under very modest conditions. While yet a student at the Academy, Faning conducted the Wickham Park Musical Society (New Cross). The word-book of its 'Second amateur concert,' given at New Cross Public Hall, May 16, 1876, thus records the launching of 'The Vikings':—

## PART SECOND.

Part Song .. .. 'The Vikings' .. Eaton Faning.  
Duet Accompaniment, Miss Hogg and Miss Pawle.  
Written specially for this occasion by Mr. EATON FANING.  
Words by E. S. GIBNEY, Esq.

A local journal reported upon the novelty in these terms:—

The second part commenced with the part-song 'The Vikings,' the words and music of which were written and composed expressly for this occasion by Messrs. E. S. Gibney and Eaton Faning. It went capitally, and the last chord was the signal for a vociferous encore; but the composer, with praiseworthy modesty, contented himself with bowing his thanks, and refused to break the rule of the evening in favour of his own work.

'The Vikings' was placed in rehearsal at the Royal Academy of Music during the first term of 1877, as a promising student's composition. The late Mr. Weist Hill—then a professor of the violin at the Academy and a member of the orchestra, and subsequently the first Principal of the Guildhall School of Music—heard the work and told Faning that he should like to perform it at the opening festival (1877) of the Alexandra Palace, for which occasion Faning undertook to score the original pianoforte duet accompaniment. 'The Vikings' was duly performed at Muswell Hill, under the direction of the composer, on May 10, 1877. The word-book of the concert stated that it was '*composed for this occasion*,' but —! Two days after the Alexandra Palace performance it was sung, under Mr. Walter Macfarren's conductorship, at the Students' concert at the Royal Academy of Music, when the composer's name appeared in the word-book as 'Eaton Faning (student).' The history of this favourite part-song—now accurately stated for the first time—is not without interest. It shows that, while 'The Vikings' was written for a local choral society of enthusiastic amateur singers, it rapidly made its way into the ocean of popularity—a popularity which has been increasingly maintained during the quarter-of-a-century of its existence. 'The Vikings' has by no means completed its voyage: it is unmistakably 'At.'

## PART-SONGS, ETC.

The remaining choral works—of which 'The Miller's Wooing' is a special favourite—are as follows (excluding the Harrow School songs, to be referred to later):—

Daybreak. Ode for chorus and orchestra. Words by Longfellow.

Liberty. Dramatic Chorus. A song of Ancient Rome (suggested by Macaulay's 'Virginia'). Words by Somerville Gibney. For soprano solo, chorus, and

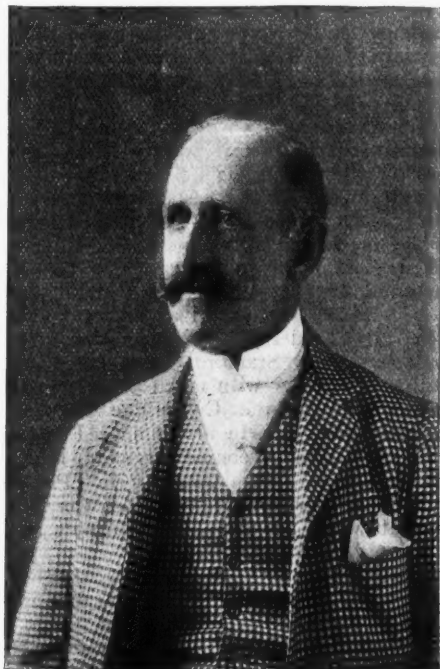
orchestra. First performed by the Wickham Park Musical Society (New Cross), of which Dr. Faning was conductor, May 11, 1882.

The Miller's Wooing. A choral ballad for chorus and orchestra. Words by Julia Goddard. Composed for the Wickham Park Musical Society, and first performed by them, May 15, 1884.

The Four Winds. A choral song for chorus and orchestra. Words by George Weatherly. Dedicated to Henry Leslie, and first performed by his choir on April 14, 1886.

There is dew for the flow'ret. Four-part song. Words by Tom Hood.

Moonlight. Four-part song. Words by Frederick Weatherly. First appeared in THE MUSICAL TIMES for January, 1886.



*Somerville Gibney*

(From a Photograph by Messrs. Alfred Ellis and Walery, and reproduced by their kind permission.)

The Shepherd's Waking. Four-part song. Words from John Attey's *First Book of Airs*, 1622.

Song of the silent land. For voices with (*ad lib.*) accompaniment for violin, violoncello, harp, and organ. Words by Longfellow.

The Fortune-teller's song. Four-part song. Words by Harold Boulton.

Boat Song. Junior unison song.

The Queen's Song. A.D. 1897. Words by Sir Edwin Arnold, K.C.I.E., C.S.I. For chorus and orchestra. Dedicated to Queen Victoria.

When Spring comes laughing. Four-part song. Words by Austin Dobson. Dedicated to the Morecambe Madrigal Society.

Obedient to the Call. A patriotic song. Words by E. W. Howson.

In regard to the last-named song it may safely be described as one of the best which the South African war has called forth. Apart from its musical excellence, the words have the merit of being absolutely free from the patri-idiotic.

#### APPOINTMENTS.

Before proceeding to refer to the Harrow period of Dr. Faning's career, it may be convenient to mention some of the appointments he has held at various times. During his Academy studentship he was organist successively of St. Thomas's Church, Paddington (now demolished), and St. John's Church, Lewisham High Road. He conducted the Amateur Musical Society, Tonbridge, the Wickham Park Musical Society (New Cross), and 'Mr. Eaton Faning's Select Choir.' The refined singing of the last-named and well-trained body of vocalists was a marked feature of Messrs. Boosey's London Ballad Concerts. He succeeded Sir John Stainer in the conductorship of the London Male Voice Club, and of the Madrigal Society, jointly with Sir Frederick Bridge. During the absence of Dr. Stanford, in Germany, Dr. Faning conducted, with much acceptance, the performances of the Cambridge University Musical Society. He also rendered the late Sir Joseph Barnby yeoman service in rehearsing the Royal Choral Society in 'Parsifal' for the two concert performances they gave of that work at the Royal Albert Hall, November 10 and 15, 1884.

In addition to his professorship at the Royal Academy of Music, Dr. Faning was formerly a professor of the pianoforte at the Guildhall School of Music; a professor of the pianoforte and harmony, and conductor of the choral class at the National Training School of Music; and he held the same offices at the Royal College of Music from its opening in 1883 till Easter, 1887. He took the degree of Bachelor of Music at the University of Cambridge in 1894, and that of Doctor of Music in 1900. He is President of the R.A.M. Club, an *alma mater* fraternity founded by his old friend and fellow student, Myles Foster, in May, 1889.

On August 24, 1882, at Holy Trinity Church, Roehampton, Dr. Faning was married to Miss Caroline Pare Galpin, third daughter of Mr. Thomas Dixon Galpin, formerly an active member of the great firm of Messrs. Cassell, Petter and Galpin.

#### MUSIC AT HARROW SCHOOL.

In the year 1885, Dr. Faning was offered and urged to accept the post of Music Master of Harrow School. The acceptance of this offer

not only necessitated a change in his professional life, but placed him in a position of some difficulty. His predecessor, the late Mr. John Farmer, had implanted certain traditions of Harrow School music during the twenty-three years he had held the post. Like all public school traditions, these had become very deep rooted. Moreover, Mr. Farmer had become a veritable hero on the Hill. Dr. Faning therefore very wisely took a broad view of the situation, and, as Mr. E. W. Howson in a recent number of *The Harrovian* has said, 'he threw himself loyally into the work as he found it, wisely resolving to improve, refine, and develop, rather than to make any revolutionary change. The result has been just what we hoped and desired. The old system has been respected, but it has been enriched and extended in various directions.' Let us now survey that enrichment and extension of the music faculty in John Lyon's foundation.

#### THE NEW MUSIC SCHOOL.

The most tangible outcome of Dr. Faning's energetic regime has been the New Music School. This fine building, designed by Mr. E. S. Prior, was erected in 1891 upon the initiative of Dr. Faning, at a cost of £6,000, towards which Dr. Welldon, the late head master, contributed £500. It is situated in an isolated part of the grounds, with a view suggestive of a pastoral symphony, with 'Ducker' as the brook. In going over the building in the company of its instigator, one is struck by its adequate equipment. The various practice and lesson rooms, to the number of fifteen, which open into cloistered passages, are made as nearly as possible sound-proof. The space between the double walls of each little apartment is filled in with silicated cotton, in order that the sound may be deadened, and all the windows, doors, and ceilings are duplicated. In one room we find a boy taking a pianoforte lesson, in another an embryo fiddler is struggling with the third position, while down in the band room—upon whose walls hang in bright array the silvered instruments of the Volunteer band—a young Harrovian is giving proof that he bids fair to become a very respectable clarinet player. Various peeps into the music lockers furnish proof that classical music enters largely into the curriculum; and when it is borne in mind that all music lessons have to be taken when a boy is not 'up' and on half-holidays—of which there are only three in each week!—the self-denial of the musically inclined Harrovians deserves to be commended.

In the centre of the Music School is a concert hall, of excellent acoustical properties, capable of seating an audience of 200 persons. Its walls are adorned with portraits of the great composers, some of them being gifts from boys on leaving the School. At the end of the

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Speech

room, above the narrow gallery, is a board upon which is carved the names of those who have won music prizes at Harrow, but many others have distinguished themselves in music. It was an excellent idea of Dr. Faning's thus to make music no less worthy of recognition than a talent for classics, mathematics, or other subjects. In this spacious and cheerful Orchestra Hall the orchestral and choral practices are held.

## THE H.S.M.S.

The H.S.M.S. (Harrow School Musical Society) includes the Choral Class, Orchestra, and Cadet corps band. The orchestra, which consists of both boys and masters, numbers

thirty performers. The record of their achievements, under Dr. Faning's conductorship, is a highly creditable one. The long list of works, carefully prepared by Mr. W. King, Dr. Faning's invaluable factotum, includes many symphonies (or movements therefrom) by Beethoven, Mozart, and Haydn; several overtures, such as the Prometheus, Egmont, Rosamunde, and Calm Sea and Prosperous Voyage; many waltzes, with a good sprinkling of Strauss—why should we not have a Strauss waltz at a Philharmonic concert?—pianoforte concertos, such as Mozart's in D minor, Mendelssohn's Capriccio in B minor; violin solos with orchestra, flute solos and duets, and horn solos, all the solo portions being played by the boys. The Choral Class has a membership,



THE FOURTH-FORM ROOM AT HARROW.

(From a Photograph by Messrs. Hills and Saunders.)

exclusively of boys, of about one hundred. Madrigals and part-songs form the staple fare of the class, but they have practised 'Hia-watha's Wedding-Feast,' 'Phaudrig Crohoore,' 'The Pied Piper of Hamelin,' &c. On one occasion, fifty members gave a performance of 'The Revenge,' without any outside assistance—an achievement which testifies to the enthusiasm of these youthful dwellers on the Hill, and to the skill of their much-esteemed music-master. Performances of the standard oratorios by a professional band and chorus, under Dr. Faning's direction, have been given in the Speech Room by way of making the whole

School acquainted with these works of the great masters. Onesidedness is by no means an article of Dr. Faning's musical creed.

## HOUSE SINGING.

One of the traditions of Harrow—the swallow-tail coat, turned-up trousers and shallow straw hats are among them—is the House Singing, of which the late John Farmer was the founder. During the two winter terms of the year, Dr. Faning, on four nights in the week, visits two of the masters' Houses fortnightly for the vociferation exercise known as House Singing. These

informal gatherings, if not of any particular musical value, yet serve to promote good fellowship and an *esprit de corps*, and are much enjoyed by the boys. Every boy in the House attends, and whether he has a voice or not, he has to join in the singing. The famous Harrow songs form the chief feature of the evening's music. The majority of these were written by Mr. Farmer, but Dr. Faning has added twelve others, including 'Here, Sir!' and 'Ducker.' Special mention must be made of the admirable words of these songs, of which the most distinguished poets are the late and revered Mr. E. E. Bowen, a former, and Mr. E. W. Howson, a present assistant-master in the School. Some specimen verses are given later on, in treating of the Speech Day. In order to raise the standard of the House Singing, Dr. Faning gave a silver Challenge Bell as a prize for the best rendering of a particular song, 'special attention to be directed to *Attack, Precision, Distinct Articulation, Good Tone, and Intelligent rendering of the words.*' This prize is competed for annually, and is held by the winning House (its name being engraved on the Challenge Bell) until the next award is made. A Glee competition and a House competition in Madrigals are similar features of a distinctly educative influence in the music of the School. Dr. Faning has, moreover, 'improved, refined, and developed' the *Genius loci* of the House Singing by orchestrating the songs in addition to raising the standard of their interpretation. Seeds may even be sown at the House Singing gatherings which may take root and some day fructify. The literary side of the art has not been neglected. In the beautiful Vaughan Library—a most inviting place for mental refreshment, and erected from the designs of the late Sir Gilbert Scott, in 1863—we find 'Grove's Dictionary,' the Histories of Burney and Hawkins, Helmholtz's 'Treatise on the Sensations of Tone,' and other useful books of reference and biographical utility, including 'The Dictionary of National Biography.'

#### SUNDAY MUSIC AT HARROW.

It is the last Sunday of June, and the last day of the first half of the first year of the present century. The afternoon hour of 4 is approaching, and groups of boys may be seen wending their way towards the noble Speech Room. This semi-circular, or horse-shoe shaped building, was erected in 1877. The orchestra is at the flat end of the room and contains a fine three-manual organ, by Father Willis, with its console in front of the platform, as shown in our illustration. Originally the organ was almost entirely sunk and out of sight, and it had only two manuals; but its improved location and enlargement are due to Dr. Faning. Every alternate Sunday afternoon he gives a short organ recital. Attendance on the part of the boys is quite optional, but a large number

avail themselves of the opportunity, and stroll into the Speech Room with books under their arms, for have they not just come from a Greek Testament class? There is an unusually large attendance of masters, boys, and the public on this occasion, probably due to the fact that this is the last recital Dr. Faning will give, and that the Choral Class are to sing a Handel chorus.

The afternoon's music begins with the recitative and solo from the 'Messiah,' 'For behold' and 'The people that walked,' excellently sung and with clear enunciation, by one of the boys, W. L. Greenlees by name. To this succeeds the chorus 'For unto us a child is born,' which exactly suits the temperaments of these sturdy one hundred schoolboys. How they revel in the music! which, let us add, receives an excellent rendering. The attack is crisp, and the words perfectly intelligible; moreover, there is a complete absence of 'side'—the performance is distinctly schoolboyish, and the music is sung by these vigorous Harrovians as though their hearts were in it. Not a little of the success attending their efforts—and their *fortes*—is due to the enthusiastic beat of Dr. Faning, who is a conductor and not a time-beater. He by no means gives one the impression that he has recently graduated in a School of Cookery, with honours in stirring the pudding, as the batonings of so many conductors (so-called) would lead one to believe. His beat is very clear and easy to follow, and he knows the importance of indicating the points of rest of the baton, with the result that there is not the slightest ambiguity as to the *one, two, three, four* of the bar. The rotary stir-the-pudding style of the stodgy time-beater is not conducting, it is misconducting.

The programme of the organ recital is as follows:—

1. Aria con variazioni in A .. .. . Rea
2. Allegro in A minor, from Three Pieces  
(Op. 22) .. .. . Gade
3. Allegretto and Menuetto from the  
8th Symphony .. .. . Beethoven  
(An arrangement in MS. by Dr. Faning.)
4. Thanks be to God ('Elijah') .. .. . Mendelssohn

#### CHAPEL.

It is an impressive sight at this evening hour to look upon these six hundred boys gathered together for worship in their school chapel. The building, its style Second-pointed, was consecrated in 1857. The south aisle, besides containing many other memorials, is in itself a memorial to those Officers, educated at Harrow, who fell in the Crimea. The seats are arranged as in an ordinary parish church, and not in the orthodox college chapel form. The organ, a two-manual instrument, with only *one* stop on the pedals, is divided, and is placed in the west gallery. Prayers are read by the head master (the Rev. Dr. Wood) and one of

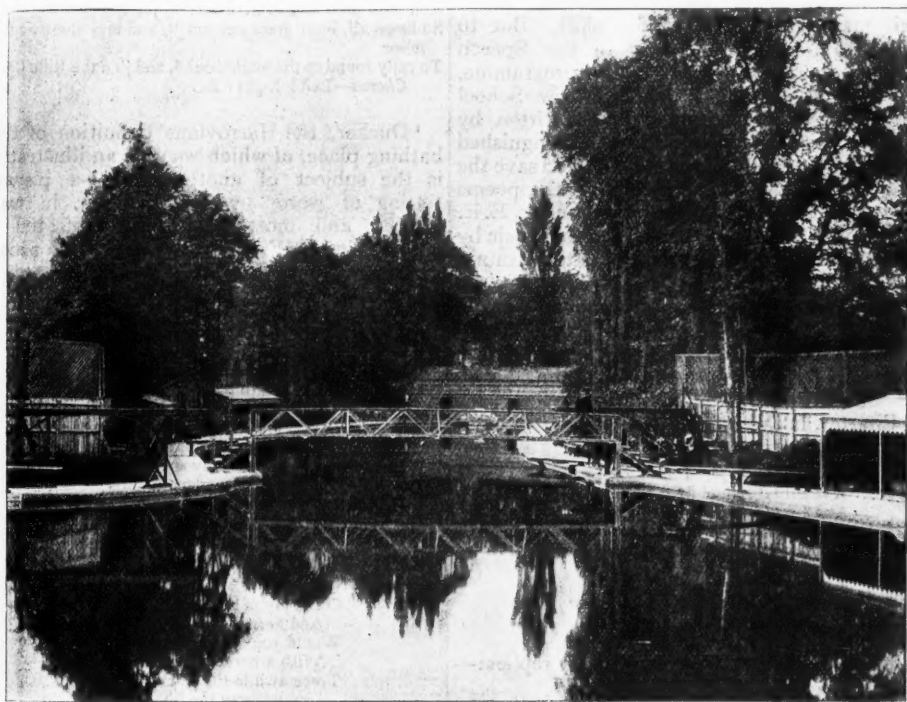
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the assistant masters. The lessons are read by the head boy (E. W. Mann) and another of the monitors, both of whom articulate their words with a naturalness and clearness of utterance, very devotional withal, and in a manner that would put to shame many a mumbling and exasperating curate. The singing, in unison throughout, is led by a choir of fifteen boys, who occupy seats in the gallery near the organ. The psalms are chanted and the responses are monotoned. The hymns are heartily sung, and one's emotions are stirred at such lines as these, written by the Rev. Dr. H. Montagu Butler, a former head master, and head boy exactly fifty years ago :—

1. 'Lift up your hearts!' We lift them Lord to Thee;  
Here at Thy feet none other may we see:  
'Lift up your hearts!' E'en so with one accord,  
We lift them up, we lift them to the Lord.
5. Lift us to Thee, each boy, each master here,  
Our friends, our homes, and all we hold most dear;  
Learning, and wit, grace, vigour, childish glee,  
Lift them, O Lord, and lift them all to Thee.
6. Lift every gift that Thou Thyself hast given;  
Low lies the best till lifted up to heaven:  
Low lies the bounding heart, the teeming brain,  
Till, sent from God, they mount to God again.
7. Then, as the trumpet-call, in after years,  
'Lift up your hearts!' rings pealing in our ears,  
Still shall those hearts respond with full accord,  
'We lift them up, we lift them to the Lord.'



DUCKER. THE BATHING-PLACE OF THE HARROW BOYS.

(From a Photograph by Messrs. Hills and Saunders.)

Dr. Fanning concludes this simple service by playing a Bach fugue; and, as the congregation slowly passes out into the evening twilight, one cannot help thinking of the influence those six hundred boys may exercise in the world.

Poets and statesmen here,  
The noble, the good, the brave,  
Have learnt to hold their country dear,  
And serve her on land and wave.

Oh, happy, happy place,  
That thus can rear her youth  
To a noble scorn of all that is base,  
And a burning love for truth!

#### SPEECH DAY.

The great event of the year at Harrow is Speech Day. By no means the least typical feature of this important ceremony is the function called 'School Songs in the Speech Room, at 4.30 p.m.' The Speech Room is crowded to its utmost capacity, which means that upwards of 1,000 persons are gathered together within its walls. The scene is one not easily to be forgotten on this lovely July day. Sisters, and cousins, and aunts, not to mention proud mothers, are here in all the picturesqueness of summer garb, the daintiness

of their costumes, no less than the charm of their presence, lending brightness and animation to the picture. The vocal performers are the House Twelves and Choral Class, who number in the aggregate about 150 singers. They are accompanied by the orchestra, led by Mr. Otto Peiniger (who has been professor of the violin at the school for thirty years) and supported by the organ, played by Mr. Archibald Hollier, another of Dr. Faning's able assistants. In this connection mention must be made of the admirable work done by the other assistant music-masters—Mr. H. W. Whatmoor (piano-forte), Mr. W. R. Cave (who has taught the violin at Harrow for twenty-five years), Mr. W. C. Hann (violin-cello), and Mr. C. A. Vine (bandmaster of the cadet corps)—all of whom, with Mr. Peiniger and Mr. Hollier, merit 'full marks' for their tuition skill. But to return to the School Songs in the Speech Room. Fourteen songs form the programme. With three exceptions (the Harrow School version of 'Cheer, boys, cheer'—written by the late Lord Bessborough, a distinguished Harrovian—'Auld lang syne,' and 'God save the King'), they are Harrow products—the poems being by two Harrow masters, the late Mr. E. E. Bowen or Mr. E. W. Howson, and the music by the late Mr. John Farmer or Dr. Eaton Faning. Some of the verses are as amusing as they are clever. Here is a specimen of a song, the music by Mr. Farmer, entitled, 'Queen Elizabeth.' In the course of this ditty, good Queen Bess is supposed to be addressed by John Lyon, the founder of the School, when asking for its Charter, in these words:—

'Queen,' he says, 'I have got in store,  
A beautiful school from roof to door;  
And I have a farm of acres four,  
And a meadow of grass and clover:  
So may it please you, good Queen B.,  
Give me a charter, firm and free;  
For there is Harrow, and this is me,  
And that is the bold sea rover!'

To which Her Most Gracious Majesty replies:—

'Bad little boys,' says she, 'at school  
Want a teacher to rede and rule;  
Train a dunce, and you find a fool—  
Cattle must have their drover;  
By my halidome, I propose  
You be teacher of verse and prose—  
(What's a halidome, no one knows,  
Even the bold sea rover!')

The first quatrain of the song furnishes the refrain to each verse—

Queen Elizabeth sat one day,  
Watching her mariners rich and gay,  
And there were the Tilbury guns at play,  
And there was the bold sea rover.

Needless to say, these Harrow boys enter heartily into the spirit of the words, and sing the rollicking music with great gusto.

A martial ditty, 'Left! Right!' words by Mr. Howson, music by Dr. Faning, begins and ends thus:—

*Solo.*

Young Brown he was a little boy and barely four foot four,  
But his manly bosom burned to join the Harrow Rifle Corps.  
So he went to see the Serjeant and he made a grand salute,  
And he said, says he, 'I want to be a Volunteer Recruit.'

*Chorus*—Left! Right! Left! Right! Left! Right!  
O the H. S. R. V. C.

'Tis a gallant sight to see,  
As they swing along so gaily with the Band;  
With the trumpets blowing proud,  
And the big drum beating loud,  
There is not another finer in the land!

And now he's in a Regiment a-fighting for the Crown,  
And soon he'll be a K.C.B. and Major-General Brown.  
So listen all, both great and small, and may there be some more

To rally round to the bugle-sound, and join the Rifle Corps!  
*Chorus*—Left! Right! &c.

'Ducker,' the Harrovians' definition of their bathing place, of which we give an illustration, is the subject of another song—a pleasing setting of words by Mr. Howson, in waltz rhythm and most daintily orchestrated by Dr. Faning. We give the first and second verses:—

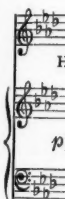
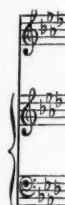
DUCKER.

See the summer sun is glowing,  
And the fields are cracked with heat,  
Not a breath of air is going  
In the hot and dusty street.  
This is not a day to swelter,  
Toss your book and pen away!  
Ducker is the only shelter,  
Ducker is the place to-day.  
Come away! O come away!  
To the splashing and the spray!  
Come away! O come away!  
Ducker is the place to-day.

O the joy of being idle  
And heroically slack!  
Would you always wear a bridle  
With a burden on your back?  
Truce awhile to toil and tasking,  
Dream away the hours with us,  
With a bun and towel basking  
*Puris naturalibus!*  
Come away! &c.

The appropriateness of the song on this sweltering summer day is not lost upon the large audience assembled in the Speech Room.

Another Howson-Faning collaboration with the happiest results must be quoted, as its sentiments are typically Harrovian. It is the school song 'Here, Sir!' We give the words complete and the music of the refrain, of which the responses 'Here, Sir!'—a very pronounced feature of 'Bill,' the Harrovian designation of roll call—are spoken, and in a variety of tones, by different boys in the choir, while the rhythmic accompaniment proceeds along its tuneful way:—



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## HERE, SIR!

Like an ancient river flowing  
From the mountain to the sea,  
So we follow, coming, going  
To the wider Life to be—  
On our course  
From the source  
To the wider Life to be!

Here, sir! Here, sir! Here, sir! Here, sir!  
On the top of Harrow Hill,  
Here, sir! Here, sir! Here, sir! Here, sir!  
In the windy yard at Bill.

Is it nought—our long procession,  
Father, brother, friend, and son,  
As we step in quick succession,  
Cap and pass and hurry on?  
One and all  
At the call,  
Cap and pass and hurry on?

Here, sir! Here, sir! &c.

One by one—and as they name us,  
Forth we go from boyhood's rule,  
Sworn to be renown'd and famous  
For the honour of the School;  
True as steel,  
In our zeal,  
For the honour of the School.

Here, sir! Here, sir! &c.

So to-day—and oh! if ever  
Duty's voice is ringing clear,  
Bidding men to brave endeavour,  
Be our answer, 'We are here!'  
Come what will,  
Good or ill,  
We will answer, 'We are here!'

Here, sir! Here, sir! Here, sir! Here, sir!  
On the top of Harrow Hill  
Here, sir! Here, sir! Here, sir! Here, sir!  
In the windy yard at Bill.

*Allegro moderato. (♩ = 112.)*

The musical score for 'Here, Sir!' is written for voice and piano. It begins with a tempo marking of 'Allegro moderato' and a note value of 112. The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system contains the lyrics 'Here, sir! Here, sir! Here, sir! Here, sir! On the top of Harrow Hill,'. The second system contains the lyrics 'Here, sir! Here, sir! Here, sir! Here, sir! In the windy yard at Bill.' The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo) and *p* (piano). The score ends with a *ff con forza* (fortissimo con forza) marking.

Specially interesting, by reason of its pathetic note, is the song 'Forty years on,' which has been happily designated the Harrow National Anthem. Every Harrovian, past and present, old and young, in the Room stands and joins in this stirring and moving school song—the words by the late Mr. Bowen, the music by Mr. Farmer. Here is the first verse, which, with the other stanzas, is sung as heartily by the bald-headed and spectacled Old Boys as by the youngest youngster present:—

Forty years on, when afar and asunder  
Parted are those who are singing to-day,  
When you look back, and forgetfully wonder  
What you were like in your work and your play;  
Then, it may be, there will often come o'er you  
Glimpses of notes like the catch of a song—  
Visions of boyhood shall float them before you,  
Echoes of dreamland shall bear them along.  
Follow up! Follow up! Follow up! Follow up!  
Till the field ring again and again,  
With the tramp of the twenty-two men.  
Follow up! Follow up!

## FAREWELL TO HARROW.

The conducting of these school songs on this Speech Day is almost the last official act of Dr. Faning's music-mastership at the great School on the Hill. He has worthily held the post for sixteen years, and, as one who is well qualified to speak has said, 'he has presided over the music of the School with conspicuous success, and we are under a deep debt of obligation to him which we are not likely to forget.' Again, 'we are very grateful to Dr. Faning for the signal services he has rendered to the School. While bidding him farewell and wishing him every success in his future career, we would at the same time offer a hearty welcome to his successor, Dr. Buck, and express a hope that he may carry on the work with the same spirit and success as his distinguished predecessors.'

## PERSONALITY.

It is not an easy matter to describe in cold print the personality of a man, but of Dr. Faning it may be said that he is a vivacious musician. By nature highly gifted, by training well equipped, he is essentially bright, vigorous, businesslike and alert; moreover, he is the same genial, good-hearted fellow that he was in those old Academy days of a quarter-of-a-century ago. Harrow has fortunately not robbed him of those precious qualities which are not always the characteristics of English musicians. As a conductor of choral music he has few equals, and his organising powers are of a very high order.



AN INGENIOUS MONOGRAM, DESIGNED BY  
EATON FANING.

We are fortunate in having obtained three side-lights on Dr. Faning and his work which may fitly close this sketch of his career. The first is from his friend and staunch supporter the Bishop of Calcutta, who, as the Rev. Dr. J. E. C. Weldon, was Head Master of Harrow from 1885 to 1898, and who had full opportunity of judging of his (Dr. Faning's) work at the great School. The Bishop writes us, under date of the 10th ult:—

'All I can say is that the music at Harrow when Dr. Faning went there was in its character social rather than artistic; and to him is owing an immense development of orchestral and choral music in the School.

'I found him always the kindest of colleagues and friends, nor is there any one whose departure from Harrow will leave a deeper void in the hearts of Harrovians than his.'

The second 'appreciation' is from the pen of an old Harrovian, the Rev. J. A. Cruikshank, an assistant-master from 1866 to 1891, and head boy of the School 1859-60, who writes:—

When Dr. Faning was appointed organist and Music Master at Harrow, in 1885, the conditions of the School music were peculiar. The first impulse had been given, in 1857, by the late Capel Henry Berger, one of the Sixth Form, and a few other boy-enthusiasts, who, with the help of Mr. Staton, the Church Organist, got up a small orchestra amongst themselves, and, thanks to the kind encouragement of some of the Masters, gave unambitious performances in the National School. Somewhat later, part-singing was introduced, under the direction of Mr. J. Bradbury Turner, the School Organist: but music was still the interest of the few, and hardly entered into the general life of the School. On the arrival of Mr. John Farmer

a surprising change took place. I have not space to give the details of the movement; suffice it to say, Mr. Farmer determined to popularise music both in the Chapel and in the social life of the School. With this object in view, and by characteristic methods of his own, he encouraged unison singing in the Chapel; moreover, by the institution of 'House Singing,' he not only enlisted all the leading boys in support of his undertaking, but in the course of his career brought thousands of lads to look upon music, in some form or other, as an essential part of their school life. No instrumentalist was too feeble to have a special part assigned to him in the School Orchestra; no 'talker' so unmelodious but that at House Singing he must try to do his best.

In the course of Mr. Farmer's mastership a large number of School Songs had their origin; the words were contributed by Dr. Butler (the Head Master), Dr. Westcott (now Bishop of Durham), Dr. Farrar (now Dean of Canterbury), the late Dr. Bradby and Rev. J. Robertson (Head Masters of Haileybury), the late Canon Young (Head Master of Sherborne), Messrs. Holmes, Masson, Howson, and other Masters of the School; above all, by the Prince of School-Song writers, the late Edward Ernest Bowen.

This, then, was the state of things which Dr. Faning found in existence: an orchestra of some thirty performers, mainly consisting of boys and masters, under the accomplished leadership of Mr. Otto Peiniger as first violin; and a choir, for School Song purposes, consisting, potentially, of the whole School.

I do not venture to speculate how far the musical power, performances, and possibilities of this Society appealed to the artistic side of Dr. Faning's character, or to guess how long exactly he may have wavered between the conflicting demands of the enthusiasm of the many, and the perfection of the few; but I do know this, that, in an incredibly short time, Dr. Faning realised the situation, threw himself heart and voice into the House Singing, loyally continued his predecessor's work, enriched (again with the help of Messrs. Bowen and Howson) the splendid collection of School Songs, and produced them on Speech Day, at School Concerts, and on other occasions, with delightful crispness, alacrity, and force.

It would be impertinent for me to speak, in such a paragraph as this, of Dr. Faning's ability as a musician; but all who have had the pleasure of taking any part in choir or orchestra under the direction of his baton, cannot but speak with loyal enthusiasm, as well as affectionate regard, of his precision, dignity, quiet firmness, imperturbable good temper, and invariable courtesy to all.

The third side-light on Dr. Eaton Faning is a characteristic contribution by his old friend and fellow student, Mr. Louis N. Parker, Fellow of the Royal Academy of Music, now the well-known dramatist, who writes:—

One looks back to the old days of the Royal Academy of Music in the early seventies as to some of the happiest days of existence. We were all young then, and all our geese were swans. Eaton Faning came to the Academy a term or two after I had begun studying there, and at once a firm friendship grew up between us, which I love to think nothing has ever shaken in all the subsequent years. He was already a musician of brilliant accomplishments, and my affection for him was based in the first instance on the hero-worship which I, the duffer, very naturally offered to the object of

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my admiration. But he was also more than a musician, he had a pretty turn for kindly sarcasm, to which his immovable eyeglass gave added zest. He seemed to me a man of the world, and he very soon justified my opinion by taking the lead in all social matters among the students. I don't know whether the present *alumni* of the Academy enjoy themselves as much as we did. I have my doubts. The present students must lead anxious and harassed lives by reason of the innumerable examinations which bristle in their paths. They know that before they go out into the world to earn £20 a year as organists and three-and-sixpence an hour as teachers, they will have to satisfy a stern Board that they are fit for a bewildering number of diplomas and

degrees. We had no such nightmares. There was no 'F.R.C.O.' in those days; no 'L.R.A.M.,' no nothing. Besides, we had no idea of teaching—not we! We were all going to write oratorios and operas, and sing in them, and become Rubinsteins and Joachims. And then there were so few of us that we were all chums, both young men and maidens. After the day's work we met again at concerts in the delightful Hanover Square Rooms, or at the Opera, and our lives were very much like a chapter out of 'Charles Auchester,' which we considered a great book. The professors looked on with kindly sympathy, and the Academy was one large family, every individual member of which lived in dreamland.



THE SPEECH ROOM, HARROW.

(From a Photograph by Messrs. Hills and Saunders.)

As a natural outcome of this Arcadian life, Eaton Fanning determined that the Gentlemen students must invite the Lady students to a ball, and you may be sure I fell in enthusiastically with his idea. We did the thing properly and in style. We formed a committee. The committee elected themselves stewards. The stewards voted themselves medals, principally, I fear, because some of us foresaw those were the only medals we should ever get. We collected subscriptions ruthlessly. I think I was treasurer. I know I met with no rebuffs. To our great surprise the Directors and Professors not only made no difficulties, but subscribed with generosity, and, what is even better, with grace. We hired the Hanover Square

Rooms, Dan Godfrey provided the band, at a purely nominal fee, and Gunter sent a lavish supper at cost price. Fanning and I went on the sly and took dancing-lessons, and practised together after tea in his rooms. It was all a gorgeous and epoch-making success, and was followed the next year by a similar but even more splendid entertainment at Willis's Rooms. After that, however, I fear the authorities ceased to beam on these frolics; at any rate they were discontinued.

My recollection of those bygone student days is all sunshine and laughter. There were wonderful meals in his chambers, consisting principally of anchovy paste and marmalade; wonderful readings of interminable

piano-duets. Sometimes I brought him the libretto of a comic opera I had just written, which he always most unwisely rejected. At other times we would sally forth to a pit door to wait for a first performance—once we had a tall youth with us, who has since become known as H. Beerbohm Tree—or I would sit and listen to Fanning as he played sketches of songs and of operettas; my favourite was 'The Two Majors.' And on Sundays we would go to St. John's, Lewisham High Road, where he was organist. Why I went, I don't know. I believe I used to sing in the choir. I know I always used to get a lunch or a supper at the houses of his admirers. Perhaps that is why. And we went to the old Her Majesty's together and heard the 'Nibelungen.' And we sang in the same chorus together at the Albert Hall when Wagner conducted—that is worth remembering! And we visited Bayreuth together, and Dresden. And always I think of him as a true and loyal friend, and the best of all good company.

Although Dr. Fanning has retired—on his own initiative, let us add—from his worthily held position at Harrow, he by no means intends to devote himself to a life of idleness; it is not in his nature to indulge in a chronic *dolce far niente*. When these lines appear he will be on the high seas steaming to the Cape, where he will examine for the Associated Board of the Royal Academy of Music and the Royal College of Music. Upon his return he hopes to devote much of his time, or, in Harrow parlance, to 'follow up' composition. From this change of work much may be expected, as Dr. Fanning possesses the rare and precious gift of melody. He can write a tune, and when he has written it he does not disdainfully throw it into his wastepaper basket because it is a tune. His sketch-book is a very tune-besprinkled, miniature tome which contains the germs of some promising things—for instance, a part-song, which bids fair to become a Vikings the Second, and other melodious themes in embryo. A half-programme cantata is not beyond the bounds of possibility in the near future, and so on. May all these things and much else come in due time to maturity!

## HANDEL'S BORROWINGS.

(Continued from page 452.)

WE now come to the third question:

'Has any student ever verified the Professor's [Crotch's] statement by furnishing chapter and verse from the works of every one of these 'twenty-nine, &c., composers?'

Many scholars, from Burney onwards, have written, as we have seen, upon the question of Handel's borrowings. For the most part, however, they have confined themselves to the more important of these, and it seems safe to say that no one has yet 'furnished chapter and verse' bringing home to Handel Dr. Crotch's charge of plagiarism from 'every one of these twenty-nine, &c., composers.' But we have been able to collect instances of Handel's borrowing from all except a few.

Putting aside those names concerning which the charge of plagiarism rests entirely on Dr. Crotch's word, the list falls naturally into two classes: (1) that containing composers from whom Handel borrowed wholesale, and (2) those of whom he apparently made slight and infrequent use. Among the latter we shall include doubtful cases in which the alleged theft proves to be the use of a fugue theme which was then common property, or of a subject of uncertain origin.

Commencing with the Erba Magnificat, which was used so freely in the composition of 'Israel in Egypt,' the earliest published reference to it in connection with Handel appears to have been made, in 1837, by Sir Henry Bishop in his 'Songs, Duets, and Trios from Handel's oratorios.' We quote his words, which occur in a footnote to 'The Lord is my strength' ('Israel'): 'This duet is from a Magnificat by Handel, to which there is no date. It is probable that it was composed at Rome, about the year 1707, and it was introduced in the above oratorio ["Israel in Egypt"] in 1738.' Sir G. A. Macfarren wrote an analysis of 'Israel' for the Sacred Harmonic Society's performance of that oratorio in 1857. He touched upon the Magnificat, and also concluded it to be Handel's own—influenced by Sir Henry Bishop; by the fact that in the MS. of the oratorio the borrowed passages are marked 'Mag.,' which Macfarren thinks is to identify them with an earlier work of the composer; and also by what he considers the Handelian character of the music. A writer in the *Athenæum* for April 4 of the same year (1857), in remarking on Macfarren's analysis, raised the other side of the question, pointing out that Handel marked the Pastoral Symphony in The Messiah 'Pifa,' which, indeed, refers to the ancient Christmas hymn of the Roman Pifferari, and not to an earlier work of his own.

Dr. Gauntlett, in *Notes and Queries* (February 5, 1859), asks that 'the movements from which Handel has borrowed' should be published, adding: 'The most important at first to produce would be the Magnificat, which forms so large a part of the second act of "Israel" . . . and might well be produced by Mr. Costa, under the auspices of the Sacred Harmonic Society.' Already, in 1858, in the same paper, under the heading, 'Handel as a Conveyancer,' he had mentioned the plagiarisms from Stradella, Urrio, Erba, and Muffat; with regard to the last named, however, his statement that the march in 'Judas' is 'verbatim' is an exaggeration. Macfarren was evidently only acquainted with the MS. of the Magnificat belonging to the Sacred Harmonic Society (now in the Royal College of Music Library), which bears Erba's name. But in the Buckingham Palace Library there is a MS. copy (very incomplete), made by Handel himself, which, Dr. Chrysander argues, in his preface to the Magnificat, contains internal evidence that it is the work of a copyist,

not of a composer. The same writer, as we have stated, speaks curiously enough of Erba as having been discovered by himself in one of the articles on F. A. Urío (*Allgemeine Musik-Zeitung*, August 28, 1878). Dr. Crotch does not mention Erba, and as so acute an observer could not have failed to notice the resemblance between certain movements of this Magnificat and the 'Israel,' we may conclude that he had never seen the former work.

We now come to the Te Deum of Padre Urío, from which, as is well known, Handel borrowed unblushingly. We shall not here discuss the very interesting history of these borrowings in detail, our chief purpose being to show, so far as is possible, what Dr. Crotch knew of them and the source of his knowledge. Three MSS. of the work are known—viz., one in the Royal College of Music, inscribed John Stafford, which there is some reason to believe was Handel's own copy; one in the British Museum, which has a note supposed to be in the handwriting of Dr. Thomas Bever, a musician of the eighteenth century, referring to the borrowing of Handel from the Te Deum; and a third in the Library of the Paris Conservatoire, with the long list, already mentioned, of eighteen passages in Urío's work used by Handel. The third manuscript, containing a number of interesting notes (one mentioned by Dr. Chrysander, in *Allgemeine Musik-Zeitung*, Aug. 14, 1878), belonged to Edmund T. Warren. It afterwards passed to J. W. Callcott, author of the 'Grammar of Music,' and a note in his writing shows that he was aware of the Handel plagiarisms; then to Charles Stokes, Vincent Novello's friend. Mrs. Stokes gave it to Novello in 1839, after her husband's death, and subsequently it was purchased at an auction in London (1863) by Victor Schœlcher, who presented it to the Conservatoire. Neither the date nor the authorship of the list of eighteen passages is known; Novello, by the way, quotes the latter in the preface to Purcell's 'Sacred Music' (1832). Dr. Crotch was acquainted with the Urío Te Deum, but whether he had already seen all three of the above MSS. is doubtful. We incline to think that he only knew the British Museum MS. for the following reason: In that copy the name is incorrectly spelt *Uria*, a spelling which Crotch invariably adopts; although in the other two MSS. the name is written correctly *Urio*, as printed in his published works. In the foot-notes to his organ adaptation of the Dettingen Te Deum, Crotch instances nine borrowings from Urío, and in his adaptation of 'Saul' he gives five. The list in the Paris MS. mentions ten in the Te Deum and six in 'Saul.' After Crotch, Vincent Novello, as we have seen, mentioned Handel's pillaging at Urío's expense, and later, Professor Prout (*Monthly Musical Record*, November, 1871) and Dr. Chrysander (*Allgemeine Musik-Zeitung*,

1878-9) have published detailed accounts of the plagiarisms.

Five Duets of Clari form No. 4 of Chrysander's 'Sources of Handel's Works.' Handel borrowed from these for 'Theodora.' Chrysander specifies a passage in each duet used in that oratorio. Burney had already heard of these borrowings. 'Handel is supposed to have availed himself of Clari's subjects and sometimes more in the choruses of Theodora,' he remarks in his 'History of Music' (Vol. III., p. 536).

In the *Notes and Queries* article of 1859, quoted above, Dr. Gauntlett asks for the publication of 'The Serenata' of Stradella, which forms so much of the first [act of 'Israel']. Professor Prout dealt with Handel's borrowing from Stradella in the *Monthly Musical Record* in 1871, and Dr. Chrysander published the Serenata in question as No. 3 of his 'Supplements,' &c. Stradella, however, is not mentioned by Dr. Crotch.

We now come to Gottlieb Muffat, a composer from whom Handel borrowed as much, if in a less barefaced way, as from either Urío or Graun. Muffat's 'Componimenti Musicali' provided the material for movements in the 'St. Cecilia Ode,' 'Theodora,' 'Samson,' 'Judas,' 'Solomon,' &c., no fewer than thirty passages in 'Handel,' according to Dr. Chrysander (preface to 'Sources of Handel's Works,' No. 5), being taken from these works. The first to detect these plagiarisms may have been John Groombridge, at one time organist of St. John's, Hackney, and St. Stephen's, Coleman Street, who died in 1827. He possessed the copy of the 'Componimenti,' 'supposed to be the only copy in this Kingdom,' which is now in the British Museum. A list of twelve passages from which Handel borrowed is pasted into it, evidently written before 1827, in which year the volume was presented to the Museum Library.

The first published reference to Handel's obligations to Muffat, however, was made by Dr. Crotch, either in his 'Substance of Lectures,' 1831, or in his 'Arrangement of "Samson"' (p. 2), in which he has the following note on the overture: 'Many of the subjects of this overture are taken from the works of Muffat.' Dr. Gauntlett knew Groombridge's book, and cites the plagiarisms given in the above-mentioned list in his *Notes and Queries* article. Dr. Chrysander confirms all Groombridge's instances, and adds others of his own, bringing the number of movements in Muffat which Handel used up to eighteen, omitting doubtful and slight resemblances.

Handel's borrowings from Carissimi did not escape Burney, who remarks that the divisions in a fragment of Carissimi, and several of his 'cheerful movements, were not disdained by Handel.' What these cheerful movements were he does not say, but we presume that 'Plorate filiae Israel,' 'Heu mihi, filia mea,' 'Et

ululantes filii Ammon,' &c., from Carissimi's 'Jephthah,' all of which Handel used, are not intended. Crotch, however, mentions them and others in his 'Substance of Lectures,' pp. 94 and 95. The 'Plorate filiae,' he says, 'is quoted in 'Hear Jacob's God' ('Samson') and in 'Father of Mercies' ('Joshua'); while again, in his adaptations of 'Samson' for the organ, pianoforte, &c., a foot-note to 'Hear Jacob's God' reads: 'Several passages in this chorus are pretty exactly copied from Carissimi's chorus 'Plorate filiae.' The chorus 'With thunder armed,' in 'Samson,' is taken, Crotch tells us, from 'Et ululantes filii Ammon,' Carissimi's 'Jephthah' (see 'Substance of Lectures,' *loc. cit.*), and organ arrangements, 'Samson,' p. 27.

Passages from the same oratorio of Carissimi used by Handel are 'Et clangebant tubæ,' imitated in 'We come in bright array,' from 'Judas'; 'Heu mihi, filia mea,' in 'He chose a mournful muse,' from 'Alexander's Feast' ('Substance of Lectures,' *loc. cit.*). Crotch also refers 'If there was any virtue' in Handel's Funeral Anthem to Carissimi, but does not name the passage in the latter.

Handel perpetrated some of his most flagrant thefts from the earlier of the two 'Brunswick Passion' oratorios of Karl Heinrich Graun. Professor Prout's two articles in the *Monthly Musical Record* for May and June, 1894, prove this conclusively. In these articles he describes a very curious chain of coincidences that led up to what he justly calls the 'discovery' that the chorus, 'Ere to dust is changed thy beauty,' in the 'Triumph of Time and Truth,' was taken practically without alteration from a movement in the above-mentioned earlier Graun Passion. Professor Prout found music in Handel's own handwriting, now in the Fitzwilliam collection, copied by Handel from the almost unknown Passion of Graun in a way which left no doubt that he meant to use it of *malice prepense* when and where he found occasion. But important as these results were, Professor Prout was not the first to glean in this curious by-way of musical criticism. Dr. Crotch many years before had written in a printed copy of the 'Triumph of Time and Truth,' which belonged to him, under the first two bars of the chorus 'Ere to dust is changed thy beauty' (p. 142): 'slightly altered from a Mass of Graun's.' Against the next three bars (p. 143), in the chorus, we find 'This is a Motet by Graun, the subject being slightly altered to suit the words.' On p. 146, still referring to the same chorus, Crotch has written 'the original subject and best'; on p. 150, at the end of the chorus, 'Graun's subject is this,' followed by the subject in question, written out in ink, just as it occurs in Latrobe; and finally, 'The

whole is taken, key-time, modulations, &c.' In this copy, Dr. Crotch, above 'Loathesome urns disclose your treasure,' has written: 'This in the original is an alto song terminating in a chorus, which contains the subjects of 'Mourn, ye afflicted children,' and 'For Zion lamentation make' ('Judas Maccabæus'), and these are from Graun.' With regard to 'Mourn, ye afflicted children,' the passage is specially noted by Dr. Crotch in his organ adaptation of 'Judas,' as taken from a Graun Mass. On comparing it, however, with the supposed original, we find the same sequence of notes, yet different rhythm. Dr. Crotch's references to Graun are extremely interesting, though mere foreshadowings of what Professor Prout achieved with the aid of the Handel autograph and the Graun score. It may be added that the Dublin Professor has shown that Handel also made use of this Graun Passion for certain movements in his 'Giustino,' 'Atalanta,' 'The Wedding' Anthem, and 'Alexander's Feast.'

In the foot-notes to his organ adaptation of 'Jephthah,' Dr. Crotch mentions six instances of borrowing from a Mass of Habermann's. A copy of the Mass in question, in Handel's writing, is preserved among the Handel MSS. in the Fitzwilliam collection. The editors of the Fitzwilliam catalogue (p. 216) give four movements in it used by Handel in 'Jephthah,' but their list does not tally with Dr. Crotch's, except in the first instance, that of the chorus 'No more to Ammon's God and King,' in 'Jephthah.'

Franz Johann Habermann was born in 1706 at Königswarth, and, after a course of literary and philosophical studies at Klattau and Prague, devoted himself to music. He completed his musical education in Italy, where he visited Rome, Naples, and other art centres, Spain and France. At Paris he entered the service of the Prince de Condé, in 1731, but on the death of that Prince he went to Florence, where he became Maestro to the Grand Duke of Tuscany. This patron dying, he returned to Prague, where an opera of his, specially composed for the occasion, was successfully performed at the coronation of the Empress Marie Theresa. At Prague he lived some years as a teacher: his pupils were chiefly noble and wealthy amateurs of music, but Dussek, Misliveczech, and Cajetan Vogel were among them. He became musical director at the church of the Theatines, in Prague, and between 1750 and 1773 held the same post at the Maltese church in that city. In the latter year he became Kapellmeister at Eger, where he remained till his death in 1783.

Habermann's printed works consist of twelve Masses and six Litanies. Besides these he left in MS. two oratorios, the 'Conversio Peccatoris' and 'Deodatus,' and a good deal of ecclesiastical music of various kinds. [J. S. S.]

(To be continued.)

\* In a manuscript copy of Carissimi's 'Jephthah,' which belonged to Dr. Crotch, he has again pointed to Handel's borrowing from this chorus.

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## OCCASIONAL NOTES.

THE London newspapers of the 22nd ult. gave accounts of the unveiling (on the 20th ult.) of a Memorial Tablet that has been placed on the house in which Sir Arthur Sullivan was born. The ceremony was performed by Dr. W. H. Cummings, Professor Prout, and Dr. Vincent on behalf of the London Section of the Incorporated Society of Musicians. The printed circular (undated) sent out by the Sectional Hon. Secretary (a copy of which reached us on the day before the event) stated that:

The London Section has always taken a great interest in placing Memorial Tablets on Houses which have been in some way connected with the lives of Great Musicians.

But what about the question of discovery? In the preliminary notices of the above unveiling function sent round to the press, in the official circular announcing the ceremony, and in the newspaper reports of the proceedings on the 20th ult., not one word was said as to how, when, or by whom the actual site of Sir Arthur Sullivan's birth-house was discovered. No one questions the right of the Society to claim all the credit attaching to the Memorial Tablet itself, but it is difficult to see what motive there could have been for totally ignoring the source of discovery which enabled them in this manner to honour the memory of the composer. We venture to remind The Incorporated Society of Musicians that the discovery of the birthplace of Sir Arthur Sullivan was made by THE MUSICAL TIMES, and that the fact was first published in our issue of April last.

*Notes and Queries*, in its issue of the 13th ult., contains the beginning of 'A bibliographical account of the works of Charles Dibdin,' compiled by his great-grandson, Mr. E. Rimbault Dibdin. The bibliography forms a part of the preparation for a Life of the composer of 'Tom Bowling,' which, we are glad to learn, is nearly completed. Some of the entries are curious. For instance: 'A Collection of English Songs and Cantatas. Compos'd by Mr. Chas. Dibdin, Opera Primo [sic]. Printed for the Author, & sold at his lodgings, the Shoe and Saddle Warehouse, Catherine Street, in the Strand.' As the approximate date is given as 1763, Mr. Dibdin's 'lodgings' were in an unnumbered domicile, hence the 'Shoe and Saddle' designation. Another title is: 'Lionel & Clarissa, a comic opera, adapted for the German flute, violin, hautboy, and guitar. 1768.' Proofs do not seem to have been carefully read in 1768, but there was (and still is) the poor unfortunate engraver (or printer) upon whom to shift the responsibility of errors, otherwise (though they are far from being wise) 'misprints'!

THE title-page of an edition of Dibdin's comic opera 'The Padlock' (tonalities suggestive of a bunch of keys) contains this information:—

The former edition being very incorrectly engraved, it has been Revised, Corrected, and Engraved again, and the Songs and Overtures may be had in single numbers.

Another curious title of a work performed at Ranelagh Gardens in 1769, reads thus: 'The Ephesian Matron, or, the Widow's Tears!' Mr. Dibdin, we may add, is anxious to hear of any letters and other MS. matter written by or concerning his great ancestor. His address is: Morningside, Sudworth Road, New Brighton. We may add that *Notes and Queries* of the 13th ult., also contains the existing

Civil List Pensions under the head of 'Music,' granted during the reign of Queen Victoria. The recipients are all ladies, and the total amount of the annual grants is £340.

PASSING round the hat is not an unknown operation in these modern times, but it appears that in its youthful days the Philharmonic Society passed round the plate. The future historian of that venerable concert-giving institution may be glad of the following information, dug out from the columns of the *Morning Post* of June 20, 1833:—

The Directors of the Philharmonic Concert have given orders to Mr. Ellis, of John Street, to prepare elegant pieces of plate, of various descriptions, which are to be presented to Mesdames Pasta and Malibran, also to M. Herz, for singing and performing without making any charge; for they conceived it a duty incumbent on them to support by their talent an Institution founded for the avowed purpose of promoting the profession of which they are such distinguished members.

There is a certain ambiguity, however, in this apparently 'inspired' paragraph. It reads as if the Directors, and not the Pasta-Malibran-Herz trio, supported 'by their talent an Institution founded for the avowed purpose of promoting the profession of which they [the Directors?] are such distinguished members.' Perhaps the powers-that-be intended the announcement to be in the nature of a piece of platitude in praise of their noble selves!

SOMEWHAT in the nature of a sequel to the biographical sketch of Dr. Boyce, which appeared in our last issue, is the following additional information bearing upon the career of that worthy man. In, or somewhere about the year 1760—that being the approximate date given in the British Museum Catalogue—appeared the following publication:—

Twelve | Voluntaries | for the | Organ or Harpsichord. | Composed by the late | Dr. Green.

London: Printed by J. Bland, No. 45, Holborn.

Dr. A. H. Mann, organist of King's College, Cambridge, possesses the autograph manuscripts of the above Voluntaries, which he has kindly placed at our disposal. The first page of the volume, however, contains the following startling information:—

Supposed by Dr. Green, falsely. Composed by Dr. Boyce & his own MS.

J. S. SMITH, 1788.

This 'J. S. Smith' is, of course, John Stafford Smith, who was a pupil of Dr. Boyce! Is it possible that these Voluntaries by Boyce—published, be it noted, after Greene's death—have for all these years passed as the compositions of Greene? There is, apparently, only one answer to this question. Organists who are unfamiliar with these Voluntaries may be interested in the subject of one of the fugues contained therein—



which, though short and sweet, opens uncommonly like one by Bach in the same key.

MR. JOHN S. BUMPUS kindly supplies No. 2 of this Boyce addenda in the loan of an oblong MS. volume (163 pages) containing several anthems and the Te Deum and Jubilate in C by Dr. Boyce, but in

the handwriting of Dr. Philip Hayes. A former owner of the book has written inside the cover, these words: 'All these anthems printed, except the Ode to the Memory of Mr. Gostling, page 138.' This Ode (which seems never to have been printed) bears the superscription: 'To the memory of the Rev. Wm. Gostling, Minor Canon of the Cathedral at Canterbury. Written by Sir Jn. Hawkins, set by Dr. W. Boyce.' Here is the first stanza of Sir John Hawkins's tear-bedewed poetry:—

Hither, ye sons of harmony repair,  
And haste to pay the tributary tear.  
In crowds approach this monumental stone,  
And with the tears of marble mix your own.

How marbaleously pathetic! Boyce's well-known anthem, 'By the waters of Babylon,' has, in this MS. book, parts for 1st and 2nd hautboys and 1st and 2nd violins. Should they not be made available for performance when the anthem is sung? In regard to the account of the funeral of Dr. Boyce, which we printed exactly as it stands in the *Morning Chronicle* of February 18, 1779, Mr. Bumpus writes:—

There are several names mis-spelt in the newspaper account of Boyce's funeral, but of course you followed the original. Thus *Gibbon* should be *Gibbons*. He was the Rev. John Gibbons, minor canon and senior cardinal of St. Paul's Cathedral (appointed, March 21, 1771; died, December 28, 1797, and buried in the crypt). As *senior cardinal* it fell to his share, by statute, to take part in the Office of the Burial of the Dead. *Wright* should be *Wight*—the Rev. Moses Wight, minor canon of St. Paul's (died January 5, 1795, and buried in the crypt). *Hayes* should be *Hayes*—the Rev. William Hayes, eldest son of Dr. William Hayes, of Oxford. *Dine* should be *Dyne*, vicar-choral of St. Paul's (appointed February 3, 1772).

The third and last contribution to this *Coda* is a further quotation from the sale-catalogue of Dr. Boyce's library in 1779. The last, but by no means the least interesting lot, reads thus:—

LOT 267.

A most capital Violoncello, finely preserved, by Antonius Straduarus, of Cremona, the Signature of the Maker in his own Hand-writing on the Inside, with the Year 1700.

In this connection, Mr. Arthur Hill writes: 'The cello by Stradivari particularly interests us. We do not know of the existence of any Strad cello of the year 1700, and it is curious that it should have disappeared.' Can any of our readers throw any light upon the subject?

WINNIPEG furnishes the following specimen of high falutism in musical criticism:—

The key to the male voice cult lies in musical singing with well-balanced tones, ranging from the soft harmonic blend, crescendoing with sympathetic resonance into the fiery passion of the fortes, the ideal, the noble, and the beautiful in music being brought to an expressive climax in congenial tonal forms.

Cooler weather is necessary to appreciate this cult of the soft harmonic blend and the congenial tonal forms.

MR. EDWARD BRANSCOMBE has arranged to take out a Glee and Madrigal party to Canada during the present month, the places to be visited including Toronto, Montreal, Ottawa, Quebec, Niagara, Buffalo, &c. The party will consist of the following gentlemen, past and present members of the Westminster Abbey choir: Messrs. J. Brown, W. Coward, W. Fell, Dan Price, Robert Hilton, and, of course, Mr. Branscombe himself. The soprano element in the combination will be furnished by Mr. Bates from his London Training School for choristers in the persons

of Masters Harden, Craven, and Davis, with Madame Marie Hooton as lady vocalist. The programme will be formed almost exclusively of real glees and madrigals—the genuine British article—a branch of music that is comparatively little known in Britain beyond-the-seas. The party hopes to have the opportunity of singing a genuine old cathedral anthem—e.g., 'God is our hope' (Greene) in one or more of the Canadian cathedrals. Excellent! May all success attend Mr. Branscombe and his merrie men (and the lady) in their interesting enterprise.

A NOBLE gift has been made to the Royal Academy of Music by Mrs. Ada Lewis, who has endowed practically fifteen scholarships, tenable for three years, at our oldest music school. Sir Alexander Mackenzie and his colleagues are to be heartily congratulated upon so munificent a benefaction.

MR. HUBERT W. HUNT has been appointed organist of Bristol Cathedral in succession to Dr. Buck, who follows Dr. Eaton Faning as Music-Master at Harrow School.

#### CHARLES SALAMAN.

An interesting link with the musical past of long ago has been severed by the death of Mr. Charles Salaman, which, we much regret to record, took place at his residence, 24, Sutherland Avenue, Maida Vale, on June 23, at the age of eighty-seven.

In regard to the ancestry of Charles Salaman, it may be interesting to note that he was of both German and Dutch origin. His great grandfather, Salaman Salaman, born in 1710 at Dessau, in Prussia, where he was a contemporary and acquaintance of Moses Mendelssohn (grandfather of the composer), removed to Berlin at an early age. It was in Berlin, in 1743, that his (Charles's) grandfather was born, but he came over to England in early life, and lived in the village of Kensington, where was born, in 1789, his son Simeon, the father of the subject of this notice. Charles Salaman's maternal grandfather, Henry Cowen, was born at the Hague, in 1746; but he, also as a very young man, settled in this country, and, being a man of considerable culture and learning, he became the friend of Edmund Burke and many distinguished men and women. His son, Isaac Cowen, was a literary dilettante who wrote occasional verse, and who delighted to introduce his musical nephew, Charles, to the artistic society of the day; while the daughter, Charles Salaman's mother, was a brilliant and most accomplished pianist. Here then may be traced the artistic influences which went to the encouragement of young Salaman's genius and to the literary and artistic talents of his sisters, two of whom made reputations as painters, the eldest, Mrs. Goodman, now in her 90th year!—being still industrious with her brush.

Born in London, March 3, 1814, Charles Salaman was a boy of thirteen when Beethoven died. He became a pupil of Charles Neate, one of the few English friends of Beethoven, and he subsequently studied under Herz, in Paris. His earliest compositions, written in his early teens, were dedicated to Neate and Herz. An Opus 3—a Grand Overture for two performers on the pianoforte—bears the dedication to two of his pupils, the Misses Charlotte and Fanny Grenfell, the latter of whom became the wife of Charles Kingsley. As a boy he played duets with another young gentleman three years his senior—Master Franz Liszt by name—who had a great

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enthusiasm for gooseberry tart! In 1830, aged 16, young Salaman composed an ode for the Shakespeare jubilee celebration, held at Stratford-on-Avon, which was performed there under his direction, and later, on May 29, 1830, at the King's Theatre, when Malibran figured in the programme, and the concert commenced with a prayer for the recovery of King George IV. His companion in the coach journey to the famous Warwickshire town was Charles Kean,

then a youth of nineteen. He (Salaman) had previously made his first appearance in public as a performer and composer—a song entitled 'O come, dear Louisa'—at a concert given by Lanza, at Blackheath, on June 23, 1828; he also appeared as a soloist at the Lenten oratorios (so-called) given at Covent Garden and Drury Lane Theatres.

Mr. Salaman gave his first concert on May 30, 1833, at the Hanover Square Rooms. Strange as it



*Very truly yours*  
*Charles Salaman*

MR. CHARLES SALAMAN, AT THE AGE OF 87, SEATED AT HIS 'BELOVED BROADWOOD.'

(From a Photograph by Messrs. Russell and Sons.)

may seem to us he had, by virtue of an old Act of Parliament—which we believe has not been repealed—to obtain a licence for this music-making from the Lord Chamberlain. Here is the wording of that permissive document, for which the young concert-giver had to pay his Lordship a fee of two guineas:—

I do hereby give Lease and Licence unto Mr. Charles Salaman to have a concert of Vocal and Instrumental Music performed for his Benefit at the Hanover Square Rooms within the Liberties of Westminster on Thursday, the 30th day of May next.

Given under my Hand and Seal this 10th day of April 1833. In the third year of His Majesty's Reign.

(Signed) DEVONSHIRE. ○

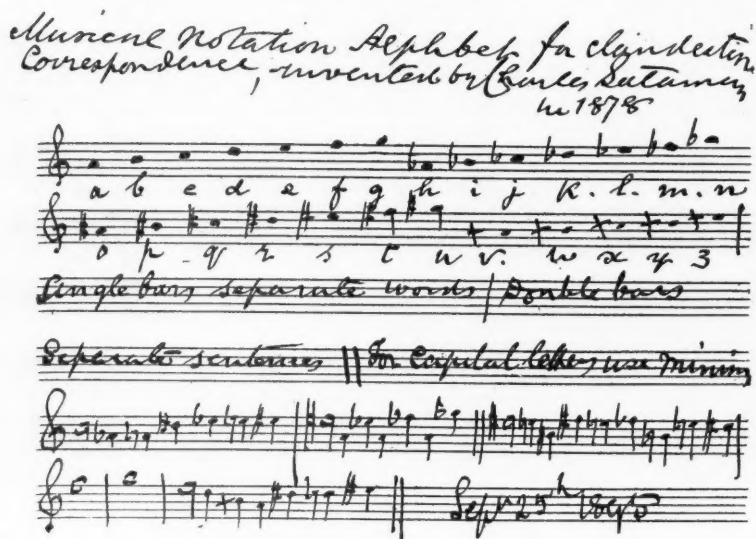
At this concert, Madame Pasta, for the sum of twenty guineas, sang 'Bel raggio,' three weeks before taking part in the first performance in this country of Bellini's famous opera 'Norma.' Also, Mr. Salaman gave the first public rendering, other than the composer's own, of Mendelssohn's Concerto in G minor, composed the year before. The orchestra was the same that played with Mendelssohn, and old John Cramer lent Salaman the same manuscript band parts.

In the following year (1834) Grisi made her first appearance on the concert platform at Salaman's concert. These annual events were of more than ephemeral interest. For instance, he played (in 1836) Mozart's posthumous Concerto in C—then a novelty—'in a fine and masterly style; not after the modern snapping, banging fashion, but in the delightful manner of John Cramer.' The 'modern snapping, banging fashion,' from the criticism of sixty-five years ago, is good, and very applicable in the present day. At his concert a year later (May 22, 1837), we learn that 'the gem of the evening was Weber's grand Pianoforte Concerto in C, its first public performance in this country,' and in 1839 he played 'a new Serenade and Rondo, by Mendelssohn (for the first

time in this country).' As a young man he had much to do with the Society of British Musicians and the *Concerti da Camera*—the latter a chamber music organisation, which, it would seem, gave the first performance of Mendelssohn's Ottet in this country (Hanover Square Rooms, Nov. 21, 1836). The *Concerti da Camera* were not, however, the first to give concerts of chamber music in London, as has been sometimes stated; the first public quartet concert in this country was given by the late Mr. Joseph Haydon Bourne Dando, September 23, 1835, two months before the West-End enthusiasts began their operations.

The most notable achievement in the life of Charles Salaman was the composition of his fine setting of Shelley's words 'I arise from dreams of thee.' He wrote it, at the age of twenty-two, in November, 1836, while staying at a house in Park Street, Bath. He was a frequent visitor to James Windsor, who resided there, and he dedicated the song (with five others) to his daughters, the Misses Windsor. This beautiful song, composed more than sixty-five years ago, has immortalised the name of Charles Salaman.

If a chronological digression be permitted, a Neate anecdote may find a place here. Neate gave private



FACSIMILE OF MR. SALAMAN'S INVENTIVE INGENUITY.

quartet parties at his residence in Charlotte Street, Fitzroy Square. In the summer of 1830 he wrote to Salaman a little note in these invitation terms:—

Dear Charles,—I have a quartet this evening at eight o'clock, and shall be glad to see you. I shall want pianoforte players, as I shall only (*sic*) have Hummel, Moscheles, Ries, and your humble servant,

C. NEATE.

Neate, who was as good a pianist as he was a violoncello player, used to play violoncello and pianoforte duets with Salaman. One evening, when they were in the middle of a lighter composition—a very elegant concertante duo by Bochsa and Dupont—a loud double knock was heard at the door. 'A visitor,' said Neate, 'who can it be?' The servant announced 'Mr. Mendelssohn.' 'He must not find us playing such music,' said the violoncellist, who flung the copy across the room.

'Mendelssohn,' recorded Mr. Salaman, 'was ushered into the room and, of course, received a very hearty welcome. We had no music, but most agreeable talk for an hour on the leading topics of the day, into which, in his delightful and animated manner, Mendelssohn entered with gusto, and with which he exhibited a familiar acquaintance.' On a similar quartet occasion, Mendelssohn played the viola and Neate the violoncello.

In his early manhood Mr. Salaman visited the Continent on more than one occasion, when he made the acquaintance of Schumann, and Mozart's widow and son, and resumed his personal intercourse with Czerny and Thalberg. For two years, 1846 to 1848, he resided in Rome, and became one of the leaders of music in the Eternal City. He was elected an honorary member of the Academy of St. Cecilia and of the Roman Philharmonic Society, and the first performance of a Beethoven symphony was given

in Rom  
Englan  
in C m  
March  
musica  
which  
invited  
Sir Ch  
Queen  
and to  
founda  
Londo  
held th  
it with  
Society  
To p  
with m  
To fo  
To h  
matters  
discuss  
To g  
occasio  
To al  
To p  
theoret

the vi  
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in Rome under his direction. On his return to England he played Beethoven's Pianoforte Concerto in C minor at the Philharmonic Society's concert of March 18, 1850. In 1855 he began to deliver a series of lectures on the history of the pianoforte and other musical subjects in London and the provinces, which were greatly appreciated, and he was specially invited, in conjunction with Professor Faraday and Sir Charles Wheatstone, to lecture in private to Queen Victoria, Prince Albert, and their children, and to perform upon the ancient instruments. The foundation, in 1858, of the Musical Society of London was due to Salaman, who for seven years held the post of honorary secretary, and managed it with vigorous enthusiasm. The objects of the Society were:—

To promote social intercourse among its members and with musicians of this and other countries.

To form a musical library for the use of members.

To hold conversaziones at which papers on musical matters might be read and subjects of musical interest discussed.

To give orchestral, choral, and chamber concerts, and occasionally, lectures.

To afford the opportunity of trying new compositions.

To publish occasional papers, calculated to extend the theoretical and historical knowledge of music.

During the nine years of its life the Society fully justified its existence, and several excellent concerts were given under the able direction of the late Alfred Mellon, who, by the way, was an exceptionally good conductor of orchestral music.

One of the outstanding events of Mr. Salaman's busy professional life is associated with the birth of the Musical Association. He nursed it throughout its infancy with true devotion to its well-being and future life. In this connection, a private letter to the present writer from the late Sir John Stainer may be quoted. It is dated as recently as January 19, this year, and has reference to the initiation of the Musical Association, of which he (Stainer) was the father. Sir John wrote:—

'Salaman took up the matter warmly, and by his work, and tact, and knowledge of musicians, backed by W. Spottiswoode, he really placed the Musical Association on the sound basis on which it now stands. The idea was mine, but the construction was his; all praise to him!'

For the last twenty years, or more, Mr. Salaman had retired from the active duties of his profession, but within two days of his death, in spite of his eighty-seven years, he played his 'beloved Broadwood,' as shown in our illustration, with all



FACSIMILE OF MR. SALAMAN'S MUSIC MANUSCRIPT.

the vigour of youth. Another favourite pastime was his extemporaneous performances on his double-keyboard harpsichord, a Jacobus Kirkmann of 1768, selected at the maker's by Dr. Burney. Notwithstanding his great age, he this year maintained his annual custom of composing a song on his birthday—this last contribution being entitled 'The burden of love,' published seventy-three years after his first song. He was happily spared a long illness. Almost his last words were 'I arise from dreams of thee.' He died just one hour before Midsummer Day had begun, and his remains were laid to rest in the Jewish Cemetery at Golders Green, Hendon.

Any attempt at an estimate of Mr. Salaman as a composer must be deferred to some other occasion. In the meantime his gifts and industry deserve full recognition. He was most successful in his songs, of which 'I arise from dreams of thee,' stands head and shoulders above the remaining ninety or more that he set. His 'Hebrew Love Song' (with Hebrew and English text) furnishes further proof of his melodic resources and poetical temperament. In

regard to the words of many of his songs he had a sympathetic and able coadjutor in his elder son, Mr. Malcolm C. Salaman, the lyric poet and dramatist and author of the popular book 'Woman—through a man's eyeglass.' As Mr. Salaman was a very religious man, it is no wonder that the sacred music composed by him is of a very devotional character. It has been used in the services not only of the church of his fathers, but of the Protestant and Catholic churches—his anthems and hymns being sung in Hebrew in the Synagogue, in English in the Cathedrals (including Westminster Abbey), while an Ave Maria (unpublished) has been sung in St. Peter's, Rome. His literary ability favourably showed itself in his book 'Jews as they are' (1882), and in articles contributed to periodical literature, of which may be mentioned those of an interesting reminiscent character contributed to *Concordia* in 1875-6, and a valuable series of papers on 'Music in connection with dancing,' which appeared in *THE MUSICAL TIMES*, January to June (inclusive), during the year 1878.

## ALFREDO PIATTI.

THE greatest performer on the violoncello passed away, we regret to record, on the 19th ult., at the residence of his daughter, Countess Lochis, near Bergamo, in his eightieth year. Carlo Alfredo Piatto was born January 8, 1822, at Bergamo, the birthplace of Donizetti, where his father was first violin of the local orchestra. He received his earliest instruction in music from his maternal great-uncle Zanetti, an excellent musician and executant, and, at the tender age of seven he began to play in the orchestra led by his father. Upon the death of Zanetti, Piatto, at the age of ten, entered the Conservatorio at Milan and became a pupil of Merighi at that institution. As a child of thirteen he played in public at a concert given by Malibran, at which the death of Bellini (who died September 23, 1835) was announced to the audience. He made his debut in Germany at a concert given (at Munich) in 1843 by Liszt, who presented him with a magnificent violoncello by Nicolas Amati.

The great event in Piatto's life occurred in 1844, when as a young man of twenty-two he made his first appearance in England. As he has said: 'I came to this country unknown to everybody, with no friends and no money. Some kind people advised me to go back at once; but I thought London was rather a big place and that I might find a hole for myself as others had done. I tried to get an opportunity of playing at one of Julius Benedict's concerts, but he said he could not think of giving me a place in his programme. At last, however, I got an opportunity of playing, and I think the public were not displeased; and that gave me the idea of coming here every year—and it was a happy thought!'

Most of the books of reference and the recent obituary notices of 'dear old Piatto' state that he made his first appearance in England at a Philharmonic concert, but this is not correct. The occasion was the 'Annual Grand Morning Concert,' given by Mrs. Anderson, the pianoforte teacher of Queen Victoria and the wife of Her late Majesty's Master of the Musick. It is significant of the obscurity of young Piatto that his name did not appear in the advertisements of Mrs. Anderson's concert, which was given in the concert room of Her Majesty's Theatre, on May 31, 1844. The galaxy of talent on that brilliant and fashionable occasion included, as vocalists, Grisi, Persiani, Mario, Lablache, and John Parry (for the comic element); Sivori and Master Joachim played the violin; Miss Kate Loder (now Lady Thompson), aged seventeen, and a pupil of Mrs. Anderson's, contributed a pianoforte solo, while the great Costa conducted. The second part of that monster programme contained the following number:—

Fantasia, Violoncello .. .. Piatto.

SIGNOR PIATTI.

(His first appearance in England).

The *Musical World*, after saying that 'every foreign artist of eminence, Italian, German, and French, assisted,' dismissed the new 'cellist in one sentence, in these words: 'A Mons. Piatto debuted successfully on the violoncello.' However, he at once made an impression as, on June 24, he appeared at the seventh Philharmonic concert of the season. It may not be without interest if we give the complete programme of that memorable concert:—

## PART I.

Sinfonia in C (No. 1) .. .. Mozart.  
Aria, 'La Gita in Gondola' .. .. Rossini.

MR. DE REVIALL.

Concerto in G, Pianoforte .. .. Beethoven.

DR. F. MENDELSSOHN-BARTHOLDY.

Air, 'Ere Infancy's bud' (Joseph) .. .. Mühul.

MISS M. B. HAWES.

Concerto, Violoncello .. .. Kummer.

SIGNOR PIATTI.

Overture and Suite .. .. J. S. Bach.

(First time of performance in this country.)

## PART II.

Sinfonia in B flat (No. 9) .. .. Haydn.

Aria, 'C'est un caprice' (Cagliostro) .. .. Adam.

MADAME ANNA THILLON.

Adagio and Rondo, Concerto in A, Violin .. .. Molique.

MR. BLAGROVE.

Scene, 'La Religieuse' .. .. Schubert.

MR. DE REVIALL.

(Accompanied on the pianoforte by Dr. F. MENDELSSOHN-BARTHOLDY.)

Overture, 'Egmont' .. .. Beethoven.

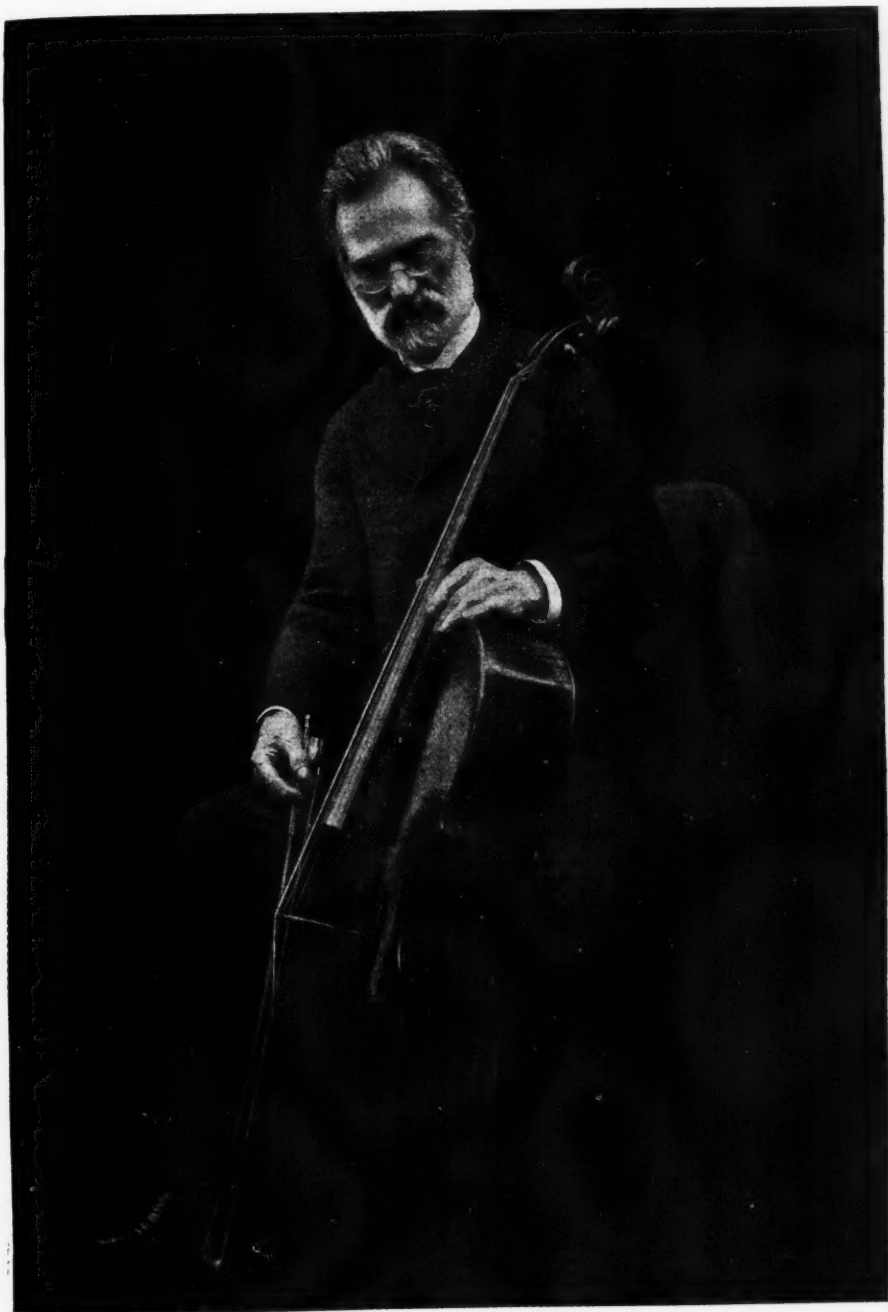
Leader—MR. LODER.

Conductor—Dr. F. MENDELSSOHN-BARTHOLDY.

The *Musical World* briefly recorded that 'Piatto made a most brilliant debut and was encored in the last part of his fantasia—not concerto, as was erroneously stated in the bills.' His appearances during this his initial visit to London were mostly as a soloist, but he played in a 'Grand Trio' by Beethoven (key and opus number not stated) at a concert (one of three) given by Döhler, the pianist, on July 1. Piatto had a rival in London in Offenbach, then a solo violoncellist, who subsequently achieved fame as the composer of 'Orphée aux enfers.' Three violinists made their first appearances in England during this eventful season of 1844—Ernst, Joachim (then a boy of fourteen), and Sainton—and Mendelssohn conducted five of the octet of Philharmonic concerts. Mendelssohn met Piatto for the first time during this London visit at the house of Moscheles, in Chester Place, Regent's Park, when he (Mendelssohn) played with him his new Sonata for pianoforte and violoncello, in D (Op. 58). 'No one had a quicker eye for a great artist,' says Sir George Grove of Mendelssohn, 'and he at once became attached to the player who has now made London his winter home, and is so much admired by all frequenters of the London Popular Concerts. One of his latest words on leaving England for the last time (in 1847) were: "I must write a concerto for Piatto." He had, in fact, already composed the first movement, but the MS. seems to have been lost.

The career of Signor Piatto in England, where he has been so long honoured as an artist and esteemed as a man, is too well-known to need dwelling upon in detail. At one time he played in the orchestras of Her Majesty's Theatre and at the Sacred Harmonic Concerts, both under Costa's conductorship. He led the violoncellos at the first concerts (1852), conducted by Berlioz, of the defunct New Philharmonic Society. For nearly forty years—from their commencement in 1859 to 1897—Piatto not only held the post of violoncello at the Monday and Saturday Popular Concerts with the highest possible distinction, but he was, so to speak, the most striking personality of the quartet. A 'Pop.' without Piatto seemed, somehow or another, not a 'Pop.', and not a few of one's most cherished musical experiences are associated with his superb playing and his ideal interpretations—in a word, *Perfection*.

As a composer he is favourably known by a concertino, two concertos, and smaller works for the instrument of which he was so consummate a master. To these must be added some graceful songs with



*Alfredo Piatti.*

(From a Photograph by Mr. A. G. DEW-SMITH, of Cambridge, and reproduced by his kind permission.)

violoncello obbligato, of which 'O swallow, swallow, flying South'—a charming setting of Tennyson's words—and 'Awake! awake!' are typical specimens of his melodic gifts. He has rendered violoncellists and the art excellent service by unearthing and performing many violoncello sonatas by Veracini, Valentini, Locatelli, and other old composers who were endowed with the gift of melody.

It is not generally known that Piatti was a great dealer in fiddles. He once told an English friend that he had made more money by buying and selling instruments than he had by his playing! A very modest and unostentatious man of a singularly genial disposition, Piatti was very fond of England and the English people. He married an English lady, the only child of the late Thomas Welsh, the vocalist, at Woodchester Church, Gloucestershire, March 27, 1855. On March 22, 1894, 'in honour of the fiftieth anniversary of their first appearance in England,' Professor Joachim and Signor Piatti were fêted at the Grafton Galleries, in the presence of a distinguished company of friends and admirers. On that occasion, Piatti, in reply to an address read by Sir Alexander Mackenzie, said: 'In my youth I heard so much about England and English hospitality that it was one of my dreams to come to this country and reside, if possible, never expecting that such a thing could come to pass. But before such a thing did come to pass, I had many ups and downs in my career—in fact, more downs than ups!' But, here in England, the genial old 'cellist will long be remembered for his rare artistic 'ups.' It was peculiarly characteristic of him when, in bidding adieu to Mr. Alfred Hill a few months ago, he should add, in the most touching tones of his voice: 'Say good-bye to England for me.'

Mr. Alfred Gibson, an old colleague of Signor Piatti in the 'Pop' quartet, has kindly favoured us with the following 'appreciation' of the distinguished violoncellist:—

The hold which Signor Piatti had on the musical public of London is without parallel, save in one instance—his friend Joachim, and take him for all in all we shall hardly look on his like again.

As a quartet player he had qualities beyond compare. A perfect intonation, wonderful tone, command of every shade and degree of expression, a masterly feeling for *tempo*, an intellectual grip of his subject, clearness in all rhythmic complications and an unailing memory. Every quality in short that goes to the making of a great ensemble player, and this in all truth he was.

Certain passages he played in a way that, I think, will never be surpassed, and will live in the memory of those who have heard them. I will instance two or three. In the slow movement of the B flat quintet by Mendelssohn, when the second theme is given by the violoncello just before the *coda*, his perfect simplicity of expression, beauty of tone and shading, and the heavenly calm of it, went straight to the heart. Another glorious moment—when the violoncello takes the theme just before the end in Brahms's B flat sextet. Again in the 'Kol Nidrei' by Max Bruch. Who can forget these as played by Piatti?

Another side of him, and one that appealed strongly to me, was his love of lawn tennis. As soon as the 'Pops' had finished he used to come up to play on our asphalt court, and go on game after game with the keenest enjoyment. He was a staunch player, with considerable power over the ball, placing with great certainty. He was, however, much disturbed by a hard service. Once he got tennis elbow from a hard ball of mine. Many delightful games I have had with him at the house of Mr. Alfred Borwick (father of Leonard), a warm-hearted,

sincere friend one cannot easily forget. An old pupil of Piatti, he simply worshipped him, and delighted to make him happy. When one thinks of Piatti, one recalls his matchless Stradivarius. Into whose hands will this wonderful instrument pass? I think it very probable that Herr Robert Mendelssohn, of Berlin, a most gifted amateur will eventually be its proud possessor.

## CHURCH AND ORGAN MUSIC.

### THE ORGAN IN THE GLASGOW EXHIBITION.

HERE is the specification of the concert-room organ erected by Messrs. Lewis and Company Limited, in the Glasgow Exhibition, which, by the way, is a very good 'show' and well worth a visit.

#### CHOIR ORGAN (12 stops).

In a separate swell box.

Salicional...	8 feet	Flauto Traverso ...	4 feet
Dulciana ...	8 "	Piccolo Harmonique ...	2 "
Liebligh-gedact ...	8 "	Cor Anglais (Tenor C) ...	16 "
Concert Flute (grooved into Liebligh-gedact)	8 "	Orchestral Oboe ...	8 "
Unda Maris (Tenor C)...	8 "	Clarinete ...	8 "
Salicet ...	4 "	Vox Humana ...	8 "

#### GREAT ORGAN (14 stops).

Open Diapason ...	16 feet	Octave Quint ...	2½ feet
Bourdon ...	16 "	Super Octave ...	2 "
Open Diapason, No. 1...	8 "	Mixture (4 ranks) ...	18 "
Open Diapason, No. 2...	8 "	Trombone (In a separate)	16 "
Bourdon ...	8 "	Trumpet { swell box and	8 "
Flûte Harmonique ...	8 "	Clarion { on heavy	8 "
Octave ...	4 "	Clarion ... (pressure wind)	4 "
Flûte Harmonique ...	4 "		

#### SWELL ORGAN (13 stops.)

Rohr-Bourdon ...	16 feet	Flautina ...	2 feet
Geigen Principal ...	8 "	Cornet (5 ranks) ...	2½ "
Rohr-flûte ...	8 "	Bassoon ...	16 "
Viole de Gambe...	8 "	Horn ...	8 "
Voix Célestes (Tenor C)	8 "	Oboe ...	8 "
Rohr-flûte ...	4 "	Clarion ...	4 "
Geigen Principal ...	4 "		

#### PEDAL ORGAN (9 stops).

Harmonic Bass (derived)	32 feet	Octave (derived) ...	8 feet
Great Bass ...	16 "	Flute Bass (derived) ...	8 "
Open Diapason (derived)	16 "	Bombarde ...	16 "
Violon ...	16 "	Trumpet (derived) ...	8 "
Sub-Bass ...	16 "		

#### Manual Compass, CC to C.

#### Pedal Compass, CCC to F.

Total number of speaking stops ... 48.

Total number of pipes ... 2,889.

#### COUPLERS.

Choir to Pedal.	Swell Octave.
Great to Pedal.	Swell Sub-octave.
Swell to Pedal.	Swell to Great Octave.
Swell to Great.	Swell to Great Sub-octave.
Swell to Choir.	Pedal Couplers to act on Keys.
Choir to Great.	Great to Pedal Coupler controlled by Pedal.
Choir Octave.	
Choir Sub-octave.	

#### ACCESSORIES.

Four Pedals of Combination to Pedal Organ, and, by an arrangement to work Great and Pedal stops together; and four to Swell Organ.

Ten Key-touches to each of the three Manuals.

Three balanced Swell Pedals: (1) for Choir Organ, (2) for Swell Organ, and (3) for Great Organ reeds.

Tremulants to Choir and Swell Organs controlled by Pedals.

The Console is enclosed in a polished oak case.

The action throughout is Tubular-Pneumatic.

The Pipes throughout the Organ are of best 'Spotted Metal,' except those forming the front, which are of polished Zinc.

The Organ is tuned to the French Diapason Normal, C 517'3.

The two Electric Motors for working the Feeders are supplied by Verity's, Limited.

The instrument is at present located in the Grand Hall, a temporary circular building capable of seating some 3,000 persons, which stands in the sylvan vale of Kelvingrove, the pleasant grounds of the Exhibition. But the ultimate destination of the organ will be, in all probability, the noble hall of the Glasgow Art Galleries, a permanent and stately edifice erected from the proceeds of the last Glasgow Exhibition of 1888 at a cost of £130,000.

(Continued on page 542.)



## All the world is bright.

August 1, 1901.

## PART-SONG FOR FOUR VOICES.

Words from *The Century Magazine*.

Composed by HENRY EDWARD HODSON.

LONDON NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Vivace.*

SOPRANO. *mf*

Alto. *mf*

TENOR. *mf*

BASS. *mf*

All the world is bright, All my heart is mer - ry, Vi - o - lets and

All the world is bright, All my heart is mer-ry, . . Vi - o - lets and

All the world is bright, All my heart is mer-ry, . . Vi - o - lets and

All the world is bright, All my heart is mer-ry, . . Vi - o - lets and

*Vivace.*

*mf*

ro - ses red, Spark - ling in the dew. Brow,— the li - ly's white;

ro - ses red, Spark - ling in the dew. Brow,— the li - ly's white;

ro - ses red, . . Spark - ling in the dew. Brow,— the li - ly's white;

ro - ses red, Spark - ling in the dew. Brow,— the li - ly's white;

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( 1 )

*p*

Lip,—the crim-son ber-ry, . . Hark! I hear a light-some tread, Ah! my love 'tis

*p*

Lip,—the crim-son ber-ry, . . Hark! I hear a light-some tread, Ah! my love 'tis

*p*

Lip,—the crim-son ber-ry, . . Hark! I hear a light-some tread, Ah! my love 'tis

*p*

Lip,—the crim-son ber-ry, . . Hark! I hear a light-some tread, Ah! my love 'tis

*p* *mf* *rit.*

you! Hark! I hear a light-some tread, Ah! my love 'tis you.

*p* *mf* *rit.*

you! Hark! I hear a light-some tread, Ah! my love 'tis you.

*p* *mf* *rit.*

you! Hark! I hear a light-some tread, Ah! my love 'tis you.

*p* *mf* *rit.*

you! Hark! I hear a light-some tread, Ah! my love 'tis you.

*p* very lightly.

Wing, birds, sing to me, None so hap-py as I, On-ly the mer-ri-est

*p* very lightly.

Wing to me birds, and sing to me, None so hap-py as I, On-ly the mer-ri-est

*p* very lightly.

Wing to me birds, and sing to me, None so hap-py as I, On-ly the mer-ri-est

*p* very lightly.

Wing, birds, sing to me, None so hap-py as I, On-ly the mer-ri-est

*p* very lightly.

bring me, When my be-lov'd is nigh, when my be-lov'd is  
mel-o-dies bring to me, When my be-lov'd is nigh, Wing to me birds, sing  
mel-o-dies bring to me, When my be-lov'd is nigh, when my be-lov'd is  
bring me, When my be-lov'd is nigh, when my be-lov'd is

*molto rit.* *a tempo.* *Vivace.*  
nigh, when my be-lov'd is nigh. All the air is sweet,  
*molto rit.* *a tempo.* *p*  
on-ly the mer-ri-est, when my be-lov'd is nigh. All the air is sweet,  
*a tempo.* *p*  
*molto rit.* *a tempo.* *p*  
nigh, when my be-lov'd is nigh. All the air is sweet,  
*a tempo.* *p*  
*molto rit.* *a tempo.* *p*  
nigh, when my be-lov'd is nigh. All the air is sweet,  
*a tempo.* *p*  
*molto rit.* *a tempo.* *p*  
All my heart is qui-et, Flee-cy clouds on breez-es warm, Float-ing far a-bove.

All my heart is qui-et, Flee-cy clouds on breez-es warm, Float-ing far a-bove.  
All my heart is qui-et, Flee-cy clouds on breez-es warm, Float-ing far a-bove.  
All my heart is qui-et, Flee-cy clouds on breez-es warm, Float-ing far a-bove.  
All my heart is qui-et, Flee-cy clouds on breez-es warm, Float-ing far a-bove.

Eye—where soft lights meet, Cheek—where ro - ses ri - ot, . . Look! I see a

Eye—where soft lights meet, Cheek—where ro - ses ri - ot, . . Look! I see a

Eye—where soft lights meet, Cheek—where ro - ses ri - ot, . . Look! I see a

Eye—where soft lights meet, Cheek—where ro - ses ri - ot, . . Look! I see a

*più rit.* *a tempo.* gra - cious form, Ah! 'tis you my love, Look! I see a gra - cious form,

*più rit.* *a tempo.* gra - cious form, Ah! 'tis you my love, . . Look! I see a gra - cious form,

*più rit.* *a tempo.* gra - cious form, Ah! 'tis you my love, . . Look! I see a gra - cious form,

*più rit.* *a tempo.* gra - cious form, Ah! 'tis you my love, . . Look! I see a gra - cious form,

*rit.* Ah! 'tis you my love. Wing, birds, sing to me, None so hap - py as I,

*rit.* Ah! 'tis you my love. Wing to me birds, and sing to me, None so hap - py as I,

*rit.* Ah! 'tis you my love. Wing to me birds, and sing to me, None so hap - py as I,

*rit.* Ah! 'tis you my love. Wing, birds, sing to me, None so hap - py as I,



On - ly the mer - ri - est bring . . me, When my be - lov'd is nigh,

On - ly the mer - ri - est me - lo - dies bring to me, When my be - lov'd is nigh,

On - ly the mer - ri - est me - lo - dies bring to me, When my be - lov'd is nigh,

On - ly the mer - ri - est bring me, When my be - lov'd is nigh,

*molto rit.* when my be - lov'd is nigh, *a tempo.* when my be - lov'd is nigh.

*molto rit.* when my be - lov'd is nigh, *a tempo.* when my be - lov'd is nigh.

Wing to me birds, sing on - ly the mer - ri - est, when my be - lov'd is nigh.

*molto rit.* when my be - lov'd is nigh, *a tempo.* when my be - lov'd is nigh.

*molto rit.* when my be - lov'd is nigh, *a tempo.* when my be - lov'd is nigh.

*molto rit.* when my be - lov'd is nigh, *a tempo.* when my be - lov'd is nigh.



to provide a couple of hours' pleasant entertainment or instruction, but to make a strenuous missionary effort in a direction where his voice is the voice of one crying in the wilderness. The chief questions dealt with in the two lectures are these:—

1. What are the views held in the past and present on the ethic powers of music?
2. In what way does the æsthetic side of music educate those who cultivate the art?
3. Is music expressive? And if it is expressive, which are the means that enable it to be so?
4. What practical conclusions has the teacher of music, the educationist, the philosopher, and the statesman to draw from these facts?

To the illustration of the first of these questions the first lecture was devoted, in which the views in antiquity, in the middle ages, and in modern times are exemplified.

After these introductory remarks we shall let the lecturer speak for himself, confining ourselves to putting in a word or two where our omissions make this necessary. The reader will of course understand that, through the omissions in our report, much of the accumulated evidence and logical sequence are lost. Still, the general character of the evidence and the drift of the argument will be clearly recognisable.

Passing over the lecturer's remark as to the great attention paid by the ancient Greeks to the ethic powers of music, and his characterisation of Pythagoras's view, we come to Plato.

In the proposition that 'Rhythms and music in general are imitations of good and evil characters,' we have the root from which Plato's teaching springs. Now let me illustrate this teaching by a few characteristic quotations:—

Musical training is a more potent instrument than any other, because rhythm and melody find their way into the secret places of the soul, on which they mightily fasten, imparting grace, and making the soul graceful of him who is ill-educated; and also because he who has received this true education of the inner being will most shrewdly perceive omissions or faults in art and nature, and with a true taste, while he praises and rejoices over and receives into his soul the good, and becomes noble and good, he will justly blame and hate the bad, now in the days of his youth, even before he is able to know the reason why; and when reason comes, he will recognise and salute her as a friend with whom his education has made him long familiar.

The harmonious soul is both temperate and valiant, the inharmonious soul is cowardly and boorish.

Plato, in 'The Republic,' declares, through the mouth of Socrates, that all modes, except the Dorian and the Phrygian, should be banished—the Ionian and Lydian because they induce softness, indolence, and drunkenness, the Mixolydian, because it expresses sorrow, &c. On the other hand, the Dorian is the strain of necessity, of the unfortunate, of courage, the warlike mode, 'which will sound the word or the note that a brave man utters in the hour of danger and stern resolve, or when his cause is failing, and he is going to wounds or death or is overtaken by some other evil, and at every such crisis meets fortune with calmness and endurance'; and the Phrygian is the strain of freedom, of the fortunate, and of temperance, the mode 'to be used by him in times of peace and freedom of action, when there is no pressure of necessity, and he is seeking to persuade God by prayer, or man by instruction and advice; or, on the other hand, which expresses his willingness to listen to persuasion or entreaty or advice, and which represents him when he has accomplished his aim, not carried away by success, but acting moderately and wisely, acquiescing in the event.

Next to modes, rhythms will naturally follow, and they should be subject to the same rules, for we ought not to have complex or manifold systems of metre, but rather to discover what rhythms are the expressions of a courageous and harmonious life. . . . What rhythms are

expressive of meanness, or insolence, or fury, or other unworthiness, and what rhythms are remaining for the expression of opposite feelings?

One more quotation shall conclude my statement of Plato's view. Damon says that when modes of music change, the fundamental laws of the State always change with them.

Here are some sayings of Aristotle's:—

Rhythms and melody supply imitations of anger and gentleness, and also of courage and temperance, and of virtues and vices in general, which hardly fall short of the actual affections, for in listening to such strains our souls undergo a change.

Even in mere melodies there is an imitation of character, for the musical modes differ essentially from one another, and those who hear them are differently affected by each. Some of them make men sad and grave, like the so-called Mixolydian, others enfeeble the mind like the relaxed harmonies, others, again, produce a moderate and settled temper, which appears to be the peculiar effect of the Dorian; the Phrygian inspires enthusiasm. . . . The same principles apply to rhythms; some have a character of rest, others of motion, and of those latter, again, some have a more vulgar, others a nobler movement. Enough has been said to show that music has a power of forming the character, and should therefore be introduced into the education of the young.

My last quotation from Aristotle will be on the study of music.

'The right measure will be attained if students of music stop short of the arts which are practised in professional contests, and do not seek to acquire those fantastic marvels of execution which are now the fashion in such contests, and from these have passed into education. Let the young pursue their studies until they are able to feel delight in noble melodies and rhythms, and not merely in that common part of music in which every slave or child, and even animals, find pleasure. . . . thus then we reject the professional mode of education in music.'

Views like those of Pythagoras, Plato, and Aristotle were not exceptional individual views, but views which up to the appearance of the Sophists, in the 5th century, B.C., seem to have been universally held and subsequently to have largely preponderated. Owing to the scarcity of documents that have come down to us, especially documents referring to the opposite views, it is, however, difficult to dogmatise. On the side of the Pythagoreans, Academics, and Peripatetics, there were also the Stoics, whereas the Epicureans ranged themselves on the side of the Sophists.

Brief characterisations of the ethical views of the Peripatetics Aristoxenus and Theophrastus, the Stoic Diogenes of Seleucia, the Eclectic Aristides Quintilianus, Claudius Ptolemy, and Boethius, concluded this part. Then the lecturer turned to the anti-ethical views of the ancients, and a criticism of these and the ethical views:—

The ethical views did not remain unchanged. This may have first been done in the fifth century B.C. by the Sophists. Unfortunately extremely little of early contemporary information exists, and for an account of some adequacy we must come down to the first century B.C., to the Epicurean Philodemus of Gadara, in Syria, who wrote a book on music, of which, however, only fragments remain. The ancient antagonists in matters musical of the Pythagoreans, Academics, Peripatetics, and Stoics, were the exact prototypes of our nineteenth century æsthetic formalists. In reading their objections and declarations we seem to be reading quotations from Hanslick's 'On the Beautiful in Music.' According to Philodemus, melodies and rhythms unconnected with words are meaningless, are mere formal combinations destitute of a content. This being the case, they cannot in any way affect the state of the soul, cannot in any way exercise an ethical influence either for good or evil. In fact, Philodemus goes so far as to maintain that music has as little to do with the soul-life as cookery, that it is a mere luxury, serving no useful purpose, except that of affording relaxation and lightening toil; that, in short, it has no other object than amusement.

The mistake of those who think differently arises, we are told, from two causes—from attributing the meaning and effect of the words which generally accompany music to the music itself; and from our readiness to accept as authoritative what has been believed by our forefathers, and what is told us by our elders. The formalists declare that the teaching of the philosophers whom they oppose consists solely of assertions. If this accusation were true, it could be effectively met by the question: 'What else but assertions do you proffer?' But is the accusation true? Not quite. Although there may be more assertion than proof, and the proof not scientifically set forth, it cannot in fairness be denied that there is observation as well as assertion in statements such as those about the correlation of the soul and music, the connection between musical and psychical motion, the effect of music as a rhythmical moving of the soul, and the different character, the different expression of different melodies and rhythms. . . . For the different expression of different melodies and rhythms, support may be found in the teaching of the rhetoricians and grammarians. Some of the rhetoricians laid great stress on the importance of melody and rhythm in speaking if persuasion was aimed at; and the grammarians never wholly lost sight of the ethos of rhythms in their treatment of verse.

Professor Niecks's opinion of the much-debated question as to the value of the ethical views of the Greek philosophers is as follows:—

We know far too little of Greek music to form an opinion of its powers, far too little to test the opinions of the ancients. It is not impossible that the philosophers may have been mistaken on some points, or that they may have indulged in exaggeration. I do not say that it was so, but say only that it may have been so. On the other hand, it seems to me that the sceptics overlook and misunderstand various things. They ask: 'How could such great effects be produced by so simple a music as that of the Greeks?' The answer to this is that in those early times simple musical combinations may have made deeper impressions on the hearer than the complicated modern combinations make on our jaded ears. Is not youth more impressionable than age? But although ancient Greek music was comparatively simple, it had more means of expression than are usually taken into account. They had a greater number of modes; they had three *genera* (diatonic, chromatic, and enharmonic, not to mention other modifications of their scales); they had modulation; and they had a very highly developed system of rhythm. Adverse critics laugh at the ascription of different qualities by different writers to one and the same mode. Most of these contradictions, however, arose not from the stupidity of the Greeks, but from the ignorance of the mediæval musicians, who misunderstood the Greek nomenclature, and confused the names of the modes. Some of the supposed contradictions are in reality reconcilable differences. In short, be our estimate of the prevailing Greek view ever so low, we cannot get rid of the fact that it represents the belief of the large majority of a pre-eminently intellectual and artistic race. Such a belief ought not to be ignored; on the contrary, it ought to be carefully noted and pondered.

In the literature of the middle ages there is hardly anything to be met with in regard to our subject that may not be described as an echo of the utterances of the ancients, or rather as an echo of echoes of them. Nevertheless there are differences between the later and the earlier writers. The character of these differences will be understood if we remember that the mediæval writers were for the most part Christian churchmen thinking of Christian Church music, and subjects of states whose governments and social conditions were as unlike those of the Greece of Plato and Aristotle as anything could be.

Quotations from St. Isidore, John Cotton, and Tinctoris brought out both the similarities and the differences.

A much more valuable contribution to our subject is made by the learned Venetian, Zarlino, a great composer, and a still greater theorist, in his famous book the 'Istitutioni Harmoniche,' published in 1558, which contains chapters on the origin of music, in praise of it,

on the end in learning it, and on its usefulness. He calls it a vulgar and gross notion to learn music merely for the solace and delight of the ear and the perfecting of the sense of hearing; and also wishes music to be something more than a discipline that inclines the mind to virtue and regulates its passions, a discipline that does for the mind what gymnastics do for the body. He who learns music, says our illustrious authority, learns it not only to attain the perfection of the intellect, but also to be able, when laying aside cares and business, be it of the body or the mind, to pass the time and amuse himself virtuously, so that shunning idleness and living uprightly and commendably, he may in that way become prudent and get to do better and more praiseworthy things. This end is not only estimable, but it is the true end.

Zarlino's explanation of how music is enabled to affect the soul can in our time only raise a smile. It is this: The passions of the soul, being placed as they are in the body, consist of certain proportions of hot and cold, and humid and dry; and as similar proportions of qualities exist in music, it can, owing to this similarity, act upon the soul.

After an account of Castiglione's 'Il Libro del Cortegiano,' Professor Niecks makes his hearers look at the subject from a different point of view, continuing thus:

Not only of a much greater, but of the utmost interest and importance to us, are the discussions and achievements of a set of amateurs, poets, and musicians at Florence in the last quarter of the sixteenth century, who brought certain tendencies of the century to a head, and thereby revolutionised the art, changing it from one chiefly of harmonic proportion to one chiefly of expression, substituting instrumentally accompanied one-voice music for instrumentally unaccompanied many-voice music, or, to use technical terms, substituting the monodic for the madrigalesque style. These men—more especially the Counts Bardi and Corsi, Vincenzo Galilei, Peri, Caccini, and the poet Ottavio Rinuccini—were the founders of the musical renaissance, which came in the rear of that of the formative arts and of literature. But this renaissance was not a renaissance in the sense of being a revival of ancient Greek music, although the founders believed it to be that. They had, no doubt, been inspired by Plato, but the realisation of the ideas thus obtained led to very different results. It could not be otherwise, for there were no ancient musical monuments to study, the imperfectly understood theoretical treatises could not make up for the lack of art-works, and it was impossible to ignore and forget the harmonic acquisitions of the later middle ages. Count Bardi divided music into counterpoint and the art of singing well. The former he and the rest of the reformers rejected, because it seemed to them a hindrance to the latter. The moderns, like the ancients, Bardi remarked to Caccini, should aim first of all at intelligibility of the words, for as the soul is greater than the body, so are the words nobler than counterpoint; and then they should aim at correspondence between the character and mode of the music and the meaning of the poem. It is the staunch belief in the expressive power of music, and the institution of a style that favoured the development of this power, which makes this Florentine reforming brotherhood of the last quarter of the 16th century so interesting to us.

In regard to Luther, who is in this respect as unique as in many others, and comes before us not as a philosopher, but simply as an ardent lover of music and a thorough believer in its ethical powers, the lecturer remarked:—

Again and again Luther says that in his estimation the place of music is next to theology, the one as well as the other producing a calm and serene mind.

The usefulness of music is so great that no one, be he ever so eloquent, can say enough of it. . . . Music is a mighty ruler of all movements of the human heart, by which, nevertheless, men are often governed and subjugated as by a master.

Music has of necessity to be retained in schools. A schoolmaster must know how to sing, otherwise I won't look at him.

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As to the later periods, the Professor said :—

It would be waste of time to continue in detail our survey in more modern times. We should not find anything new or even anything in any way satisfactory. Generalities and echoings of the saws of the ancients form the staple pulchrum.

It is inexplicably strange that in modern times, and even quite recently, so little has been said about music as an educational power, so infinitely less than in ancient days, when music, compared with what it is at the present day, was in its childhood, and in many respects rudimentary. Then harmony hardly existed at all, the contrapuntal interweaving of parts was undreamt of, the compass of sounds in use very restricted, the executive technique (as proved by the structure of the instruments) insignificant, and even melody and rhythm undeveloped. This last statement will surprise many and shock some, but I cannot stop to prove it. The eminent musician, Gevaert, an undoubted admirer of ancient Greek music and the weightiest authority on it, describes it thus: 'A melodic design, sober in outline and expression, indicating the general sentiment by some exquisite traits of a supreme simplicity, and accompanied by a small number of harmonic intervals.' Suppose we accept this estimate, the most favourable I conceive to be possible; still, what an immense superiority the music of our time presents in the variety and amount of means, and, consequently, of expressiveness! But the more expressive the art, the greater must be its power of influencing us, not only momentarily, but also permanently, not only by rousing and soothing our emotions, but also by moulding our character. That music has become more and more expressive, especially since the latter part of the 16th century, when accompanied solo song and the musical drama began to be cultivated, is a fact too obvious to stand in need of proof. Not to go farther back, who can doubt the expressiveness and impassioned nature of the music of Beethoven, Schumann, Chopin, and Wagner? Not he who is musical. I repeat it is inexplicably strange that, with the increase of the power, the recognition of the power has decreased. Instead of hearing of it as a mighty instrument of education, we hear of music only as an elegant accomplishment, by which we can make ourselves agreeable in company, while away weary hours, and keep ourselves out of mischief. Beyond this we hear of nothing that is not extremely vague. There is, for instance, a vague idea that music may have a refining influence, but how it has this is not explained. Even the books and pamphlets written with the object of recommending the study of music in elementary schools, at home, and in conservatoriums, fail to make it clear why they recommend it. You will search in vain in Pestalozzi's and Fröbel's works for a true perception of the powers of the art and an adequate utilisation of them. J. J. Rousseau, a musician as well as a philosopher, one who composed music and wrote on music, forgets the art in his treatise on education, 'Emile, ou de l'Éducation.' And, strangest of all, Herbert Spencer, than whom no one has shown a deeper insight into the nature of music, writes a book on education and hardly alludes to the art that can be made so powerful a factor in it. Moreover, the allusion is solely concerned with æsthetic culture and its pleasures.

It is high time to reconsider the question of the ethical aspects of music, and to examine it earnestly, carefully and thoroughly. What is wanted is not assertions as to the powers of music in this respect, but expositions of their nature and workings. In the next lecture I shall make an attempt at such an exposition, in the hope of thereby rousing the attention and curiosity of educationists and the public.

(To be continued.)

THE Birmingham Festival Choral Society (conductor, Dr. G. R. Sinclair) announces the following works for performance during next season:—Verdi's 'Requiem,' Mendelssohn's 'Hymn of Praise,' Berlioz's 'Faust,' Goring Thomas's 'The Swan and the Skylark,' Leo's 'Dixit Dominus,' Selections from 'Parsifal,' Coleridge-Taylor's 'Hiawatha' trilogy, and 'The Messiah.'

## THE GLOUCESTER MUSICAL FESTIVAL.

SOME PEEPS INTO THE PAST AND A TIME-TABLE.

THE one hundred and seventy-eighth meeting of the Three Choirs of Gloucester, Worcester, and Hereford is this year to be held at Gloucester. How different the conditions to-day as compared with those of long ago! For instance, in 1733, the band consisted of 'French horns, trumpets, German flutes, and a fine treble harp,' probably all made in England. Among the 'female vocal performers' in 1769 was Mrs. Mattocks, 'for many years a well-known comic actress at Covent Garden,' and owing to the expenses of the band (£684 6s. 10d., to be quite exact) in that year 'the Bishop and his coadjutor, Mr. Southwell, were £100 a-piece out of pocket'—a piece of ill-luck. At the next festival (in 1772) there were engaged 'for the first time, to assist the trebles in the chorus, Miss Radcliffe, and others of the celebrated female chorus singers from the North of England.' Were these 'celebrated female chorus singers' an organised body, or only members of various singing societies in the North, probably Lancashire? Perhaps some of our readers can furnish information on this point. In 1817, Mr. Braham sang "Comfort ye, my people" in a manner so ill befitting the subject, and with such redundancy of false ornament, as to draw upon himself the censure of the critics.' A Miss Cann played a solo on the flute at the meeting of 1826, but 'between the parts.' The performances were held in the Nave of the Cathedral for the first time in 1835, when a quartet, entitled 'Millions of spiritual creatures,' composed expressly for the occasion by S. S. Wesley, then the young organist of Hereford Cathedral, was sung. It was at the Gloucester Festival of 1841 that Mendelssohn's 'Hymn of Praise' was first performed in England in its present form. Three years later one of the attractions was John Parry and his inimitable drolleries. He was compelled to repeat a song called 'Matrimony,' and greatly amused his audience by his delivery of 'Miss Harriet and her governess; or, a Young Lady's thoughts on Education.' Coming to later times, we find another Parry—Hubert of that ilk—in the Festival programme of 1868, when that distinguished musician, then a youth in his twenty-first year, came prominently before the public as the composer of an 'Intermezzo Religioso' for orchestra, which he conducted. Six years later (in 1874), Dr. S. S. Wesley presided over the Festival for the last time. This Meeting was made memorable by reason of a sermon preached by Canon (now Bishop) Barry, which threatened the very existence of the Festival. It was eminently characteristic of the composer of 'The Wilderness' that, 'as a practical comment on the tendency of the sermon,' he played the Dead March in Saul!

So much for these glimpses into the past of Gloucester Festival doings. Let us now turn to the near future and give, according to our annual custom, a time-table of the Festival soon to be held on the banks of the Severn.

### TIME-TABLE OF THE APPROACHING GLOUCESTER FESTIVAL:—

September 8, 10, 11, 12, and 13.

SUNDAY (September 8).—At 3 p.m.: Special opening Service in the Cathedral. 'Unfinished' Symphony in B minor, Schubert; \*Magnificat and Nunc dimittis, B. Luard Selby; \*† Lord, I have loved the habitation of Thy house' (Anthem), John E. West; †Prelude, 'The Dream of Gerontius,' Edward Elgar.

\* Composed expressly for the Festival.

† Conducted by the Composer.

TUESDAY (September 10).—*Morning*, at 11.30: Funeral March, Chopin; the National Anthem; 'Elijah,' Mendelssohn.

*Evening*, at 8: Symphony in C, Mozart; † 'A Harvest Song,' C. Lee Williams; 'Last Judgment,' Spohr.

WEDNESDAY (September 11).—*Morning*, at 11.30: Symphony in C minor, Brahms; Mass in D minor, Cherubini; Organ Concerto in B flat, Handel (Soloist, Dr. G. R. Sinclair); \* † Motet (for double choir), 'The righteous live for evermore,' Charles H. Lloyd; † 'Idyll' (for orchestra), S. Coleridge-Taylor; † Scene II., Part II., from 'The Rose of Sharon,' A. C. Mackenzie.

*Evening*, Concert in the Shire Hall, at 8: † Dramatic Scene, 'The forging of the anchor,' J. F. Bridge; \* † Symphonic Prelude, 'A song in the morning,' W. H. Bell; † Overture, 'Cockaigne' ('In London Town'), Edward Elgar; \* † Orchestral Poem, 'A Phantasy of life and love,' F. H. Cowen; 'The last post,' C. V. Stanford, &c.

THURSDAY (September 12).—*Morning*, at 11.30: 'Eroica' Symphony, Beethoven; † 'Job,' C. Hubert H. Parry; Requiem, Verdi.

*Evening*, at 8: \* † 'Emmaus' (a Biblical scene), A. Herbert Brewer; 'Sleepers, wake' (Cantata), J. S. Bach; 'Hymn of Praise,' Mendelssohn.

FRIDAY (September 13).—*Morning*, at 11.30: 'Messiah,' Handel.

Choral Service by the Three Choirs on each day of the Festival (except Sunday) at 5 p.m., at which will be sung—*Services*: Smart in F, Walmisley in D minor, Stainer in E flat, and Tallis in D minor.

*Anthems*: 'Oh! clap your hands,' Greene; 'O where shall wisdom be found?' Boyce; 'Hosanna,' Gibbons; 'The Wilderness,' Wesley.

#### PRINCIPAL VOCALISTS.

Madame Albani, Madame Sobrino, Madame Ella Russell, Miss Hilda Wilson, Miss Muriel Foster, Miss Ada Crossley, Mr. Ben Davies, Mr. William Green, Mr. Andrew Black, Mr. Lane Wilson, and Mr. Plunket Greene.

Principal First Violin—Mr. A. Burnett.

Organists—Dr. G. R. Sinclair and Mr. Ivor A. Atkins.  
Conductor—Mr. A. Herbert Brewer.

## REVIEWS.

*Sleepers, Wake! (Wachet auf!).* A Church Cantata. By J. S. Bach. Edited by Ebenezer Prout.

[Novello and Company, Limited.]

THIS is 'one of the finest of the one hundred and ninety Church Cantatas of Bach which are in existence.' So Professor Prout tells us in his interesting prefatory note, and who will question his judgment? Let us see what Spitta says about this 'magnificent composition,' as he designates it. After stating that Bach prepared the cantata for the Twenty-seventh Sunday after Trinity, in the year 1731 (November 25), Spitta goes on to say:—

'This Sunday, as is well-known, but rarely occurs in the ecclesiastical year; and for this reason, and because of its poetically and mysteriously solemn Gospel, Bach felt himself prompted to compose for it a creation of the very highest order.'

The cantata is founded on the chorale 'Wachet auf, ruft uns die Stimme,' of which both the words of the hymn and its tune are believed to be by Philipp Nicolai (1556-1608). It first appeared (according to Messrs. Cowan and Love's 'The Music of the Church Hymnary') in a book entitled:

'Frewden Spiegel des ewigen Lebens.....durch Philippum Nicolai, Franckfurt am Mayn, 1599.'

The tune has become familiar through its use by Mendelssohn in the overture to his oratorio of 'St. Paul,' and later on as a chorus in the same work; moreover, it has

found its way into nearly all English hymnals. In the opening chorus of the cantata we find Nicolai's noble tune as a *canto fermo* in the soprano part, which majestically stands out, like unto a rock, above counterpoint such as only Bach could write. To this melodious chorus succeed a recitative (tenor) and a typical Bach duet for soprano and bass. The second verse of the chorale is then sung by all the tenors to a delightful flowing accompaniment. After another recitative (this time for bass) and duet (again assigned to a soprano and bass), the work concludes with verse 3 of the old tune in its 'unadorned simplicity' and massiveness. As Spitta well observes: 'The splendid melody has here once more an opportunity of producing its effect by its own beauty.' Any further eulogy of this beautiful cantata would be like attempting to gild refined gold. It is only necessary to refer to the English translation by Miss Georgina E. Troutbeck, who, in discharging this important task, has proved herself worthy to tread in the footsteps of her father. As to the pianoforte accompaniment and general editing of the cantata, is it not a sufficient guarantee of excellence merely to say that the work has passed through the hand of so reliable and conscientious an authority as Professor Prout? Unless we are greatly mistaken, many organists and choirmasters, no less than church choirs, will be glad to have their attention called to so characteristic and devotional a work by the Great Cantor as 'Sleepers, wake!'

#### HARVEST MUSIC.

*Look on the Fields.* By Charles Macpherson.  
(Novello's Octavo Anthems.)

[Novello and Company, Limited.]

'Look on the fields' opens with a twelve-bar introduction for the organ of tranquil character, which admirably prepares the way for the entrance of the voices. Mr. Macpherson has avoided vocal solos, and confined himself to four-part writing for the voices throughout. While these parts are of a flowing and graceful character, they contain some effective contrasts and changes of tonality. A feature of the work is the independence of the accompaniment, which considerably heightens the interest of the composition.

*Harvest Praise.* Short sacred Cantata for Harvest Festivals. By Percy E. Fletcher.

[Weekes and Co.]

MR. FLETCHER's cantata is designed for tenor and bass soli and chorus with organ or orchestral accompaniment. The words, selected chiefly from the scriptures, include the familiar hymn 'We plough the fields and scatter,' which is set with vigour, and ingenious variety of employment of the sections of the choir. Bright and pleasing music and easy to sing.

#### SONGS.

*Last Night and Love Song.* Words by Raymond Warner. *Daffadowndilly.* Words by Ellen T. Fowler. Music by Garnet Wolseley Cox.

*Dream Thoughts.* Words by Coleridge. Music by Fred Gostelow.

*Sweet Lovers love the Spring.* Words by Shakespeare. Music by Harold Jenner.

[Weekes and Co.]

MR. WOLSELEY COX is a young composer whose writings merit attention. The above-mentioned songs from his pen are well laid out for the voice, and the music possesses freshness and earnestness. 'Last Night' and 'Love Song' are designed for baritones. The vocal compass of 'Daffadowndilly' is contained in the octave, and the highest note is E on the treble stave. This is a simple and captivating little song. Mr. Gostelow's 'Dream Thoughts' are extremely pleasing. The music accentuates the significance and poetical suggestiveness of the lines, and the voice part is very melodious. Shakespeare's familiar lines have been allied to sprightly music by Mr. Harold Jenner, and the song will be found easy to sing.

\* Composed expressly for the Festival.

† Conducted by the Composer.

*Twenty-five Songs.* By Ernest Lavigne.

[Montreal: Sohmer Park.]

THE development of music on the other side of the Atlantic is one of the many signs of progress in intellectual pursuits in which true joys are to be found. Mr. Lavigne is one of the most prominent musicians in the city of Montreal, and judging by this collection of songs his reputation has been well earned. Although the settings are unpretentious and simple in design and character, they are very vocal and the music is in thorough sympathy with the text, which has been selected from the best-known modern French poets. 'Vous aimez demain' and 'Tristesse d'Amour,' words by Armand Silvestre; and 'Absence,' words by Théophile Gautier, are pleasing examples of expressive vocal writing. An English translation is supplied, but the accentuation is very faulty. In the first page the second syllable of the words 'verdant,' 'winter,' 'trembling,' and 'morning,' comes on the first beat of the bar!

## CHURCH MUSIC.

*Communion Service in C.* By John Stainer.

[Novello and Company, Limited.]

ANY composition by the late Sir John Stainer possesses peculiar interest, and the setting of this Communion Service, composed expressly for the choir of St. Paul's Cathedral, where Sir John rendered such faithful and memorable service, attests to his talent and keen sympathy of the spirit of Anglican Church music. The music is set out for first and second sopranos, altos, tenors, and first and second basses, and is for unaccompanied singing. The service includes the Kyrie, Credo, Sanctus, and Gloria in Excelsis, and of these the most important, musically, is the Credo. Its opening phrase expresses the firmness of conviction which should accompany the declaration of belief, and its repetition at the opening of the Gloria in Excelsis is a distinctly happy thought. The Sanctus is very simple and impressive. The first and second basses play a continuous and flowing counterpoint through the greater part of the number, while the other voices whisper the words 'Holy, holy, Lord God of Hosts.' The conclusion is reached by a finely worked-up climax.

*In the Lord put I my trust.* By Charles Macpherson.*Wisdom shall praise herself.* By John E. West.*Blessed are the pure in heart.* By A. Davidson Arnott.*Far from the world, O Lord, and Now sinks the sun.* By Horatio W. Parker.*The people that walked in darkness.* By Charles F. Bowes.*Thou art gone to the grave.* By C. Lee Williams.

[Novello and Company, Limited.]

THE first of this sextet of anthems contains much that testifies to the talent and cultured musicianship of Mr. Charles Macpherson. Dramatic perception restrained by recognition of means appropriate to the Church, and governed by a knowledge of what is effective, are prominent features on every page. The setting of the phrase 'and what hath the righteous done?' which commences *fortissimo* and ends *piano*, and the subsequent repetition of the single word 'What?' sung *pianissimo* to the chord of the relative minor of the preceding harmony, is an instance of the happy expression of the inner meaning of the text which distinguishes the music.

The text of Mr. West's anthem has been selected by Mr. John S. Bumpus, and is of uncommon character, being taken from the twenty-fourth chapter of Ecclesiasticus. It is, however, none the less suitable for musical illustration, and has been set in a simple but effective manner. The familiar Beatitude, 'Blessed are the pure in heart,' has been allied to music of devotional and flowing character by Mr. Arnott, and the anthem merits wide-spread recognition from choirmasters. Attention may be called to the freshness of the final cadence.

The words of 'Far from the world,' are by the poet Cowper, and the naive lines have been set by Professor Parker to music thoroughly in sympathy with their spirit. The anthem opens with a solo, designed for soprano or tenor, the melody of which is subsequently repeated by the choir in four-part harmony. Afterwards the soloist superimposes a fifth part. The music is not only easy to sing, but grateful to those who sing it. 'Now sinks the sun' is an unaccompanied chorus from Professor Parker's oratorio 'St. Christopher.' The music requires a choir of some magnitude, the parts being occasionally doubled. It also demands well-trained voices, but these essentials being forthcoming, the anthem would be impressive. Mr. Bowes has written in a direct and simple manner that render his anthem well suited to choirs of moderate ability. The soprano solo is melodious, and the final *fughetta* is bright and vigorous. Mr. Lee Williams's anthem is written 'In Memoriam, South Africa, 1900.' The text is Bishop Heber's well-known hymn, which has been set in simple but expressive fashion that intensifies the significance of the lines.

## VIOLIN AND VIOLONCELLO MUSIC.

*Reverie.* For violin, with pianoforte accompaniment. By M. Fallas Shaw.*Elegie.* By H. Waldo Warner. Transcribed for violoncello by Tennyson Werg.*Cradle Song.* For violin, with piano accompaniment. By W. H. Bell.

[Novello and Company, Limited.]

MR. SHAW has written a charming little solo for the violin, with an interesting musicianly accompaniment. Mr. Warner's 'Elegie' is even more beautiful for the cello than the violin, and Mr. Bell's Cradle Song is a very pleasing solo.

*Consolation.* Pour Violoncelle avec accompagnement de Piano. By W. H. Squire.

[Bosworth and Co.]

*Ah! Moon of my delight.* Recit. and Air. Transcribed for violin, with piano accompaniment. By Liza Lehmann.

[Metzler and Co.]

THE first of these two pieces is effectively written for the instrument and of moderate difficulty, and will find many admirers. The second is a very excellent transcription of one of the most beautiful numbers in the fascinating song-cycle 'In a Persian Garden.'

## ROYAL ACADEMY OF MUSIC.

'MIGNON.'

THE enterprise of the management of the Royal Academy of Music in engaging a theatre for the performance of their students is to be highly commended. The advantage of environment to young artists is invaluable, and much experience is to be gained by appearing in a modern theatre. At the first of the two performances of the opera of 'Mignon' at the Globe Theatre on the 16th and 17th ult., the name-part was interpreted with much charm by Miss Ida Mann, who possesses a rich-toned mezzo-soprano voice, in addition to considerable dramatic perception and admirable clearness of articulation—qualities which should enable her to become an acceptable artist. The character of *Filina* was sustained by Miss Lilian Kent, whose most successful achievement was the neatness with which she executed the florid passages which abound in this part. The hero, *Wilhelm*, was personated by Mr. Edward F. Barrow, who, although he has a tenor voice of pleasing quality, especially in the upper register, has yet much to learn. Mr. Charles Thompson showed histrionic aptitude as *Larries*, and the other characters were efficiently sustained by Miss Daisy Drewe, Miss Jennie Bateman and Messrs. George Clower, Henry Rojas, Walter Monck, and Harold R. Hammond.

At the second performance the heroine was impersonated by Miss Edith Hensler, who gave proof, especially in the latter scenes, of much intelligence and dramatic perception. The part of *Filina* was sung by Miss Wheeler



with confidence. Mr. Ernest Torrence merits special mention for his admirable embodiment of *Lothario*, and Miss Mary Price Owen, as *Frederick*, may be complimented on her acting and her fencing; she also sang well. The remainder of the cast was the same as on the preceding evening. The choruses were brightly and intelligently sung, and the orchestra, although somewhat inclined to overpower the voices in *forte* passages, played meritoriously under the direction of Mr. G. H. Betjemann.

A new 'Fantasie Brillante' in E minor for violin, by Mr. W. W. Reed, was a prominent feature of the concert given by the students of the Royal Academy of Music, on the 19th ult., at St. James's Hall. The first of its three movements is the best. This is fluently-written and pleasing music. The work was effectively rendered by the composer. Much cleverness was apparent in the settings, by Miss Mary Burgess, of three short poems by Browning, and they were well sung by Miss Jessie Stewart. The singing of Miss Isabel Reaney and Miss Eleanor Coward also possessed praiseworthy features. Mr. Anderson Nicol rendered Lassen's 'Stars of the Summer night' with taste and refinement, and the violin obligato was neatly played by Miss Irene Penso. Miss Phœbe Jay and Mr. E. Yorke Bowen played the pianoforte creditably, the former being heard in Brahms's Scherzo (Op. 4) and the latter in Chopin's Ballade in F minor. Much brilliancy distinguished the interpretation of Wieniawski's Variations in A by Mr. Spencer Dyke, and Miss Marjorie Hayward, in Mozart's Violin Sonata in E minor, showed that she is making satisfactory progress. The programme also contained Arensky's Trio in D minor, in which the Misses G. Law, M. Sutton, and E. Pettit took part with commendable results, and two movements from Schütt's Serenade in D, which were interpreted by the *ensemble* class, under the direction of M. Emile Sauret.

#### ROYAL COLLEGE OF MUSIC.

EXCELLENCE, of high-water mark attainment, has become a tradition of Royal College performances. The orchestral concert given in the beautiful and acoustically-perfect new concert hall of the Institution, on the 23rd ult., was especially good—in fact, a spring tide of excellence. The orchestra played the ever-welcome Figaro Overture and Tchaikowsky's Suite for orchestra in G (No. 3, Op. 55), with good tone, artistic phrasing, remarkable precision, and wonderful verve. How enthusiastically those young people played! Not as a matter of routine duty only, but as though their hearts were in their work. Happy period of youth! The soloists—Alice Turner and Norman Ridley (vocalists), Tom Morris (violin), and William H. Harris (organ)—gave evidence of admirable training grafted on to natural talent. This most enjoyable music-making concluded with a fine performance of Sir Hubert Parry's Ode to Music, composed for the opening of the new College Hall and 'repeated by special desire.' The genial Director of the College was most enthusiastically received by students and audience alike on coming forward to conduct his expressive music. The remainder of the concert was ably conducted by Professor Villiers Stanford.

#### OPERA AT COVENT GARDEN.

##### LALO'S 'LE ROI D'YS.'

THIRTEEN long years have passed since Lalo's 'Le Roi d'Ys' was produced at the Opéra Comique, Paris. Though it has been performed at Brussels, and even at Rome, it was only given here, for the first time, on Wednesday evening, July 17. The composer's name, however, has long been familiar to us; the clever, brilliant 'Symphonie Espagnole,' introduced by Sarasate in 1878, and the 'Rhapsodie Normande' are established favourites here. In Paris, Lalo's instrumental music is held in high esteem, and for good reason, seeing that it displays both skill and charm. But he was ambitious, and sought reputation at the theatre, and not only sought but found it; his opera proved successful, and among modern French operas holds an honourable place. Brittany is fertile in legendary lore,

and the libretto of this opera, written by Edouard Blau, is based on the well-known story of the city swallowed up by the sea; although on the stage this final calamity is averted. *Margared* and *Rozenn*, the two daughters of the King of Ys, are both enamoured of the brave general *Mylio*; report of his death is spread, and *Margared* is induced to accept as a pledge of peace the hand of *Prina Karnac*, who has defeated *Mylio*. *Mylio*, however, returns unexpectedly, the maiden withdraws from her promise, and the first act ends with the sudden breaking-off of the peace negotiations. In the second act we have the return of *Mylio*, who now, in his turn, has vanquished *Karnac*, and receives as reward the fair *Rozenn* to wife. *Karnac*, and *Margared* who in the former sees an instrument to carry out her revenge, plot to flood and destroy the city. In the third and last act, *Margared* atones for her guilt by seeking death in the advancing waves, which now retreat, for justice has been accomplished.

In comparison with the rant of much modern Italian opera the music of 'Le Roi d'Ys' sounds tame. Yet, however it may fail to satisfy either Teuton or Italian, there is very much to admire in it; skill, freedom both from the Scylla of affectation and the Charybdis of commonplace, graceful melodies and excellent orchestration. The choruses at the opening of the first act, in their quaintness of melody and piquancy of rhythm are charming, and still more engaging is the wedding chorus at the commencement of Act 3, which, together with the flood sensation at the close, goes far to explain the favour which the work has met with in Paris. With regard to the performance we must be brief. *Mdlle. Paquet* and *Madame Suzanne Adams* impersonated the two sisters, *Margared* and *Rozenn* respectively—the former made a highly favourable *début*, both as a vocalist and actress; the latter sang the tender music assigned to her with purity and charm. *MM. Jerome (Mylio)*, *Seveilhac (Karnac)*, *Plançon (the King of Ys)*, rendered able service. The opera was energetically conducted by M. Flon.

Among other events during the past month we may specially mention the performance of 'Carmen,' with *Madame Calvé* in the title-rôle; and *Mr. De Lara's* 'Messaline,' produced two seasons ago.

#### MR. FRED. E. WEATHERLY ON THIRTY-THREE YEARS OF SONG-WRITING.

SUCH was the theme upon which the popular song-writer pleasantly discoursed at Steinway Hall, on the 6th ult. Everyone knows Mr. Weatherly as the author of 'The Holy City,' 'They all love Jack,' 'The Children's Home,' 'Darby and Joan,' and a host of songs that have become favourites in the concert-room and in the drawing-room. He has written words of songs that are true to human nature, that are sentimental without being maudlin and mawkish, patriotic without being tainted with jingoism—in short, songs that can be sung without making the singer appear ridiculous, as does the lady of fifteen stone when she warbles 'I'd be a butterfly.' He spoke of the importance of the first line in arresting the attention of the audience. (How true this is of all literary work!) For instance:

They played in their beautiful garden,  
The children of high degree.

In that opening sentence the picture was before the listener, and the rest of the song would take care of itself. 'London Bridge' was a descriptive song of another type, dealing with classes, not with individuals, and was an example of the music having been written before the words. Molloy and Weatherly were in London together, when the composer gave the tune in a cab. 'What does it suggest to you?' he asked. 'It is the motion of people going over the bridge,' was the reply. 'Well, then, why not call it "London Bridge"?' And so it came to pass that the words and music were put together, though Molloy was careful to admit that the melody was that of an old Somerset folk-song. And so Mr. Weatherly chatted on to the delight of his audience. Some 'Nancy Lee' anecdotes must be quoted. No less than seventeen men took it to sing at one smoking concert; *Punch* had a picture of an



organ-grinder stamping upon his organ, and saying to it, with a look of delight upon his face, 'You shall play that "Nancy Lee" no more'; a lady asked Mr. Weatherly if it was true he had written the song when at sea. 'Oh, yes,' said he, 'I wrote it sitting astride a bowsprit, bounding over the briny billow, with a fountain pen on an author's hairless patent paper pad!' 'Did you, really?' asked the fair one. 'Yes—nearly,' replied Mr. Weatherly, with a merry twinkle in his eye.

The lecture was capitally illustrated by Mrs. Ernest Newton, Miss Florence Bulleid, Mr. Jack Robertson, Mr. H. Lane Wilson, and Mr. Maurice Farkoa. Mr. Ernest Newton accompanied.

### THE INCORPORATED STAFF-SIGHT-SINGING COLLEGE.

UNDER the presidency of Dr. W. H. Cummings the annual general meeting of the College was held at the Guildhall School of Music on the 13th ult.

According to the annual report read at the meeting a steady increase of membership, and a gradually widening sphere of work, continue to attend the progress of the College. Feeling reference was made to the death of its first patron—Sir John Stainer—which was thought to be peculiarly appropriate, as the Incorporated Staff-Sight-Singing College owes its inception to that much-lamented musician, Sir John having drafted the first prospectus with his own hand.

A summary of the examinations showed that the number of certificates granted during the year has risen to 247; and, among many items of interest referred to, were the rapidly increasing circulation of the 'Manual of Sight-Singing,' and to the large number of enquiries constantly received from many places abroad.

Thanks were accorded to the President, Dr. W. H. Cummings, as well as to Dr. Warwick Jordan, honorary treasurer, and Dr. Hamilton Robinson, honorary secretary.

The report concluded with a brief reference to the satisfactory financial condition of the College, resulting from the fact that the whole of the work up to the present time has been carried on by the various officers *con amore*, which was strictly according to the original plan of the late Sir John Stainer in regard to the early days of the College; and an appeal was made to all music lovers to assist (in one or more of various ways indicated) a work which no true musician could regard with indifference.

### TWO CATHEDRAL FESTIVALS.

(BY OUR SPECIAL CORRESPONDENT.)

#### PETERBOROUGH.

THERE are some who entertain conscientious objections to musical festivals in cathedrals. Their scruples deserve respect, but surely they hardly realise how well fitted to such a purpose are the spacious naves of our cathedrals, to which it would be difficult to assign a function more appropriate than the performance of sacred music on a large scale. This sense of fitness is intensified at Peterborough, where the Norman nave lends itself so well to music. Acoustically I know of no building, whether church or concert-room, that surpasses it, for it reconciles the usually conflicting qualities of resonance, of general effect and distinctness of detail in a remarkable fashion. The triennial festival that took place on Thursday, June 27, was excellent and enjoyable so far as it went, and indeed it might be said that its worst fault was the negative one that there was not enough of it. In a one-day festival, where the whole programme has to be rehearsed in the forenoon, and this is the sole occasion on which band, chorus, and principals meet, it is obviously necessary to confine the choice of music to very strict limits, so that it is no doubt unreasonable to look for much that is not hackneyed. On this occasion 'Elijah' occupied the afternoon performance, while in the evening Mozart's G minor Symphony and Spohr's 'Last Judgment' were given. By way of not seeming to neglect native art, a less familiar thing was

introduced in the shape of Sir Frederick Bridge's 'Cradle of Christ,' a short choral work originally produced at the Hereford Festival of 1894.

For this Peterborough Festival, Dr. Haydn Keeton, organist of the Cathedral, who conducted, had got together a chorus of about 240 voices from the choral societies of Peterborough, Lincoln, Leicester, Northampton, Market Harborough, and Kettering. It was a well-trained, intelligent, and zealous body. The volume of tone it produced was, thanks no doubt in some measure to the resonance of the building, greater than might have been expected from its numbers. At Leeds, for example, where voices are stronger than in the Eastern Counties, the festival takes place in a much smaller building than the Peterborough nave, and the chorus is about 350 strong, so that choral effects are necessarily much more overpowering; yet it could by no means be said that at Peterborough the chorus was ever unequal to its task, while the brightness of the voices, especially the sopranos, was very noteworthy. The orchestra, consisting chiefly of London and Birmingham players, with Mr. W. H. Eayres as leader, was thoroughly efficient, and played the Mozart Symphony—which was in every sense the gem of the festival—with the pleasantest effect. Dr. Keeton's reading might, perhaps, have been a trifle more vocal and sympathetic in phrasing and the like, but he did as much as could reasonably be expected with a single hurried rehearsal, and with what, in spite of the ability of its individual members, was essentially a 'scratch' band. The choral works had justice done to them, though in Mendelssohn's music Dr. Keeton more than once showed a slight inclination to force the pace. The principals were Miss Agnes Nicholls, Miss Muriel Foster, Miss Edith Phillips (a local contralto), Mr. Branscombe, and Mr. David Hughes; and minor parts were taken by Master Bradbury, Mrs. Stott, Mr. Clarke, and Mr. Smith. The organ part, which, though not indispensable, is so potent for good or evil in association with an orchestra, was taken with thoroughly artistic restraint and taste by Dr. G. J. Bennett, organist of Lincoln Cathedral.

#### RIPON.

The North-Eastern Cathedral Choirs of York, Durham, Ripon, and Wakefield are in the habit of meeting year by year in one or other of the three older Cathedrals, and holding a service on festival scale. This year it was the turn of Ripon, where the meeting took place on the 10th ult. The chief feature of the musical part of the service was the famous *Te Deum* which Handel composed—or should one say 'compiled'?—to celebrate the Victory of Dettingen. No matter, however, whence its source, the forcible, sturdy, masculine music sounded well in the Cathedral, and was very efficiently sung, especially when the small amount of preparation that was possible is considered. One is tired of having to make allowances on this score, and it points infallibly to the weak spot of all our music on a large scale that it should nearly always be necessary to do so. However, this may be said for Ripon: it is a small city, not in a populous district, and it need not be ashamed of having to collect the greater part of its forces from afar when Birmingham and Leeds do no better, but recruit their orchestras from London and Manchester. At Ripon a string orchestra was, for the second time, employed together with the organ, and here a distinct advance was noticeable, the players being not only more numerous and more efficient, but much more advantageously placed, a raised platform having been constructed for them. The position of singers and players on the level of the nave floor without platform or sound board, has hitherto been very detrimental to the effect of the music at all these festivals, and the example of Ripon is greatly to be commended. On this occasion the band played, as an opening voluntary, some of Grieg's *Elegiac Melodies* (Op. 34), which were effective, and not noticeably inappropriate. The canticles were Berthold Tours's setting of the *Magnificat* and *Nunc Dimittis*, and the organists of York, Durham, and Ripon appeared in the service paper as the composers of a hymn-tune, some chants, and an *Amen* respectively, while they, with the Wakefield organist, divided among them the duties of organist and conductor, though Dr. Crow, of Ripon, was of course primarily responsible for the musical arrangements.

## EDUCATIONAL MUSIC IN MANCHESTER.

THE results of the annual examinations, in connection with the faculty of music in the Owens College in Manchester, are increasingly successful and satisfactory. It will be remembered that the course of study designed by Dr. Hiles, and carried on under his able and diligent supervision, demands from the aspirants for the degrees of the Victoria University the *executive* ability of a skilled performer, as well as an advanced knowledge of the principles, grammar, and construction of music. In addition to pursuing the prescribed three-years' course of study for the acquirement of an adequate knowledge of harmony, counterpoint, and orchestration, every candidate must show technical aptitude for the interpretation of classical works; he (or she) must study part-writing from an ancient as well as in accordance with the modern point of view, and, in fact, must be an all-round musician, familiar with orchestral and choral masterpieces.

The affiliation to the Owens College of the adjoining College of Music, so ably presided over by Mr. Adolph Brodsky, participation in the fortnightly concerts and open practices there given, free admission to the rehearsals of the Hallé orchestra held under Dr. Richter's direction, with unusual privileges of admission to the weekly subscription concerts held under him, and to the chamber music recitals given by the Brodsky quartet party—all these advantages enable the candidates for scholarships and degrees to acquire such an intimate acquaintance with all styles of music, as is beyond the reach of almost all other aspirants.

As a result of the Owens College session just concluded, among the two hundred or more degrees conferred in Arts and Science on Saturday, June 29, by Earl Spencer, K.G. (High Chancellor of Victoria University), two of Dr. Hiles's students graduated as Doctors and two as Bachelors of Music. Both the recipients of the higher degree—Mr. John C. Bradshaw, of Scarborough, and Mr. Thomas Keighley, of Stalybridge—were previously distinguished as Fellows of the Royal College of Organists, Licentiates of the Royal Academy of Music, and as Associates of the Royal College of Music, both of London and of Manchester. The new Bachelors—Mr. Edward Isaacs, well-known for his pianoforte performances at the Royal College of Music (Manchester), and Miss E. Boughey—have diligently pursued their technical training in that Institution under the care of Miss Olga Neruda, and have produced orchestral and choral motets that have satisfied all the requirements of the University. The requirements for the Doctorate include the composition of a symphonic movement, a choral work of more than 120 bars of complicated eight-part counterpoint; and, in the examination room, the writing of an orchestral scherzo, the working-out section of a string quartet, a set of six variations for various orchestral combinations, and sundry academic exercises in various contrapuntal patterns. Following Sir F. Bridge and the lamented Dr. Swinnerton Heap, Dr. Harding (of Bradford) is now the external examiner. Thus is insured to the Victorian Graduates a modernity of qualification which ought to satisfactorily conduce to a completeness of equipment which must be gratifying to the most ardent advocate of reform, as well as to the most conservative adherent to ancient principles.

Excellent work is being done at the Royal College of Music, Manchester. On four consecutive evenings the effects of the year's training in all departments were exhibited, and much young talent has been brought forward at the fortnightly practices open to the public. Especially rich will the College be during the coming winter in the instrumental sections, for both the Principal (Mr. Brodsky) and Mr. Rawdon Briggs have several violin pupils full of promise, while Mr. Carl Fuchs has at least a brace of young 'cellists who already play with something of the spirit of mature artists. Mr. Dayas and Miss Olga Neruda will be by no means behind in their contributions. The orchestra, under the immediate direction of Mr. Brodsky, is constantly advancing in skill, and will shortly be almost independent of outside aid, even in the wood-wind ranks. Altogether the College is in a most flourishing condition, with full assurance of success.

## THE HEIDELBERG FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT IN BERLIN.)

AMONGST the numerous musical festivals which are held annually in Germany after the expiration of the regular musical season, it is necessary to distinguish between two classes. There are those which have for their principal object the performance, under specially favourable conditions, of a number of familiar and cherished masterpieces. On the other hand there are those intended to keep their audience *en rapport* with the artistic doings of contemporary musicians and the relative progress in the different branches of the art represented by their works. Chief amongst those upholding the latter principle—and indeed bound by its statutes to do so—is the *Allgemeine Deutsche Musik-Verein*, or Representative German Musical Association. This Institution—founded, at the Initiative of Franz Liszt, towards the end of the fifties in the just-completed century—set itself the task of rendering every possible assistance to its members with a view to obtaining a public hearing for their works. It was then a time of complete artistic intolerance. Musical development was looked upon in authoritative quarters in Germany as having reached its final possibilities with Mendelssohn and—as some might concede—with Schumann. Hence all strivings after new forms and modes of expression, and a corresponding infusion of fresh artistic contents, were branded by the dominant orthodox party as a dangerous schism, inimical to the sacred traditions of the classical period, and of the romantic school which followed immediately upon it. From Weimar the signal was given for an energetic protest against such pretended dictatorship in the domain of artistic creativeness. It was Liszt who became the central figure round which gathered the musicians of a younger generation, animated by a common desire to breathe an atmosphere of freedom from the fetters which it was sought to impose upon the manifestations of their art. And their united protest against this autocratic and self-complacent attitude on the part of the leading concert institutions and their directors, eventually assumed a tangible form in the foundation of the *Allgemeine Deutsche Musik-Verein*. Small wonder, then, if in thus placing itself openly in avowed opposition to the prevailing academical conceptions of musical art and art-cultivation, the 'neo-German' school forthwith encountered the derisive jeers and sarcasms of the majority in power. This opprobrium, however, the young and militant society little regarded. Eloquent of utterance, both spoken and printed, and backed up by substantial deeds, it persistently upheld its new ideals, until at length victory was assured. Who, it may be asked, is there to-day cares about these worthies, who so assiduously strove to stem the current of new ideas; who fain would have invoked the authority of the State for the compulsory adoption of a strictly circumscribed art conception? They are, in fact, almost completely forgotten, along with their works, immoderately lauded though these were by their contemporaries. Those, on the other hand, whose supposed spurious and flickering light it was thought such an easy matter to extinguish, have stepped into their place, and a new art has arisen which, both on the operatic stage and in the concert-room, has gained the ear of the world.

For the second time in its history, the *Allgemeine Deutsche Musik-Verein* (which, it should be said, in rightful recognition of the cosmopolitan character of all truly artistic aims, has enrolled among its members musicians of diverse nationalities) is being called upon to raise on high the banner of free progress in the art. As it had been its privilege once to espouse the cause of the great triumvirate of Berlioz—Liszt—Wagner as the originators of a new art development, so it is now specially concerned in lending its support, by all the means at its disposal, to the younger school of composers which the creative productions of these three great masters have called into existence. This principle asserted itself emphatically on the occasion of the thirty-seventh annual meeting of the Society, which was held this year from 1st to the 4th of June at Heidelberg. Although not all the works produced in the five concerts given in connection with this great gathering of musicians could be described as absolute

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novelties; yet, with but few exceptions, they were imbued with the progressive spirit which characterises the most modern movement in the art. Richard Strauss—foremost champion in the stress and strife as he undoubtedly is—was, of course, represented in the programmes with more than one of his works, viz., the prelude and an important fragment from his music-drama 'Guntram,' two vocal pieces for baritone and orchestra, and several songs, with pianoforte accompaniment. Strauss certainly is of all the moderns the boldest. His daring in regard to harmonic combinations, in the blending of orchestral colours and the polyphonic treatment of the orchestra surpasses everything with which former composers have made us acquainted. Nor does he make use of his stupendous technical mastery otherwise than as a means to an end, inasmuch as it enables him to widen the sphere of expressiveness in music. Nevertheless, great and beautiful as many of his achievements are, it cannot be denied that his imaginative flights not unfrequently carry him beyond the boundary line within the limits of which music, as an art, must, from its very nature, be confined. Not everything which can be represented by the word of the poet, the brush of the painter, or the chisel of the sculptor, may also be delineated in tonal language. And though it may be readily conceded that music may be able to indicate certain phenomena of real life, their detailed presentment must ever be reserved to the plastic and graphic arts or that of word-poetry. We may, it is true, look upon much in Richard Strauss's compositions as misapplied art (though who shall say that a coming generation will not judge differently?), yet at the same time one must admit that even these aberrations are undoubtedly indicative of the eminently gifted mind of an artist who commands the resources of his art to an altogether exceptional degree. This enormous power is apt to reconcile us to many an extravagance committed by the composer in his endeavours to fully realise his conceptions.

A worthy companion of Strauss in the vanguard of the musical 'forwards' is Max Schillings, a young composer, who has already acquired a certain transparency and grandeur of style. His symphonic prologue to 'König (Edipus),' notwithstanding its lengthiness, made a profound impression. Siegmund von Hausegger also has distinguished talent, and his 'Dyonisische Fantasie,' for full orchestra (albeit not free from a want of restraint both as regards form and the use of orchestral resources), shows considerable inventive power and an honest striving after truthful expression from which much may be hoped in the future. A scherzo entitled 'Junker Uebermuth' by Otto Naumann, a pupil of Richard Strauss, likewise obtained a hearing. The piece, which is clearly modelled upon his master's 'Till Eulenspiegel,' shows the young composer's unquestionable talent to be as yet in a state of immaturity.

In the performance of two orchestral legends—'Der Schwan von Tuonela,' and 'Die Heimkehr Lemminkäinens,' both scenes from the Finnish folk-epic 'Kalevala,' by Jean Sibelius, a native of Finland—the audience were introduced to a true tone poet and an equally expert musician. The two little pieces are veritable gems, intensely fascinating in their descriptive moods and highly characteristic invention. The Czechish composer, Josef Suk, the excellent second violin of the Bohemian Quartet, was represented in the programme by an orchestral suite, in four movements, 'Ein Märchen,' originally written by him for a dramatised fairy tale, showing considerable ability, and in which the national element, though distinctly in evidence, does not become obtrusive. A folk-dance, the second part of the suite, more particularly produced a most charming effect. Engelbert Humperdinck's 'Mauresque Rhapsody' and Xaver Scharwenka's smoothly and effectively written pianoforte concerto in C sharp minor, had an almost strange appearance, framed, as they were on the present occasion, in the productions emanating from an ultra-advanced school. They appeared to appertain to a period far remote from that in which they were actually written. A similar experience was occasioned by Lalo's violin concerto, superbly played by M. Jacques Thibaud. The song interpretations were limited to some few numbers by Thuille, Strauss, Sommer, Kahn, Hugo Wolf, and Liszt, ably rendered by Mesdames Beines, Blyenburg, and Noordewier-Reddingius.

In the chamber music concert, which was principally in the hands of the Bohemian quartet party, highly finished interpretations were given of a very interesting, spiritual, and distinctly 'modern' quartet from the pen of the Russian composer, Tanajeff, and of Beethoven's quartet in E flat major, Op. 127. Here again, in the presence of this great assemblage of professional musicians, the triumph achieved by the truly magnificent playing of the Bohemian artists was complete.

An excellent performance was given of the 'Weihnachts Mysterium,' by the gifted conductor of the festival, Phillip Wolfrum. The extremely interesting and effective use made of the old ecclesiastical Volkslied, together with its essentially modern scoring, render the work a truly remarkable one, and it produced a correspondingly marked impression. That the name of Franz Liszt should occupy a prominent place in the programmes was but just. His 'Bergsymphonie,' a work replete with glowing imagination, his 'Sonnengesang des heiligen Franciscus,' for baritone solo, male choir, orchestra, and organ, filled with deepest feeling and pious sentiment, as well as the brilliant and stately 'Krönungs Messe,' bore witness to the versatility of his genius. Great technical mastery and characteristic invention were the distinctive features of a fantasia and fugue on B.A.C.H., by Max Reger, a highly gifted young artist. It was followed by the marvelously fine solo-cantata for a bass voice, with the accompaniment of orchestra and organ, 'Ich will den Kreuzstab gerne tragen,' by the great 'Zukunfts Musiker,' Johann Sebastian Bach himself, the interpretation of which by Johannes Messchaert was in every respect a masterly one. Thus it will be seen that the festival performances, which opened with an organ concerto, with orchestra, by Rheinberger, and concluded with Wagner's 'Kaisermarsch,' did not lack variety; and it is satisfactory to be able to add that the execution of the different works was not only in every way worthy of the occasion, but created the best possible impression upon the minds of all who assisted at the festival.

OTTO LESSMANN.

## THE SECOND SWISS MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT IN BERLIN.)

WITH objects in view somewhat similar to those pursued by the *Allgemeine Deutsche Musik-Verein*—the advancement, namely, of the artistic and material welfare of its members—a society was formed some years ago by the musicians of Switzerland. There is, however, one element in the constitution of the latter wherein it differs materially from the much older German institution, and that is its exclusively national character. The German *Musik-Verein*, by its admission to membership and to the privilege of having their works produced under its auspices, of musicians of all nationalities, not only recognised the cosmopolitan claims of all art manifestations, but has thereby considerably enlarged the sphere of its influence. Moreover, in so doing, it has secured to its native members the satisfaction and the advantage of constantly remaining in touch with the musical life of other nations. Thus, it numbers amongst its adherents Russians, Scandinavians, Frenchmen, Italians, Englishmen, Americans, Czechs, Hungarians—all of them more or less distinguished representatives of countries where the art of music is extensively cultivated.

The Association of Swiss Musicians, on the other hand, appeals to the patriotism of its members. It calls upon them, who have been content hitherto to follow the lead of other nations, to create a distinctly national art for Switzerland, by impregnating their artistic creations with the spirit of the melodies which are to be heard on their mountains, and which have been handed down by the people from generation to generation. Hence the Society admits only Swiss musicians to its membership, and compositions of Swiss origin only have been allowed in the programmes of the two musical festivals which have so far been held. Whether it is possible to develop a national art in a population which thinks and feels either wholly in a German, or wholly in a French, and partly also in an Italian way, remains to be seen. At all events, the amicable inter-communion, even on linguistic grounds, on



the part of these diversified elements, would seem to justify the hope that the ideals of Swiss musicians may be eventually realised. Meanwhile all the efforts made in this direction are worthy of our sympathy.

That there is no lack of musicians who are ready to contribute their share to this national undertaking, has been fully demonstrated by the programmes of both the first and the second musical festivals organised by the Society in question. On the other hand, the fact cannot have escaped the notice of the impartial observer, that but few of these have proved themselves, by their works, to be really qualified for such a task. I do not consider it necessary to refer in detail to the four concerts which took place in connection with the second Swiss Musical Festival, held from the 22nd to the 24th of June, at Geneva, when so much of the music presented to the audience was of a mediocre or immature kind. On the whole, however, it must be admitted that there has been no want of diligent application on the part of Swiss musicians for the acquisition of such knowledge as may be gathered from the best models. Even in works whose musical contents were insignificant enough, it was evident that their composers had studied form and modes of expression in music assiduously and to some purpose. The influence of the great masters, particularly those of Germany, was apparent in all the works produced; and those of the Romantic School, more especially, seem to have drawn the younger generation of Swiss musicians within their magic circle. But only a few amongst them have as yet succeeded in so far inwardly digesting their acquired knowledge and artistic experience as to be able to produce individualised works of their own. I believe that in referring to Gustav Weber, E. Jacques Dalcroze, Joseph Lauber, and Friedrich Klose, I have named those artists who are best qualified to assist in the building up of the national monument desired by the musicians of Switzerland.

Unfortunately for the cause, and that of music generally, the first-named and highly-gifted musician, Gustav Weber, is no longer amongst the living workers, he having died young. A pianoforte sonata from his pen, interpreted on the occasion by Herr Robert Freund, and other chamber compositions bear witness to an ability far above the average. The sonata was written presumably in the early part of the seventies, and if so, one cannot fail to be greatly struck by the similarity of its style to that of the early chamber works of Brahms. Swiss musical art has certainly lost a truly representative musician in Gustav Weber. At the previous musical festival, in Zürich, marked attention had already been drawn to Jacques Dalcroze, and in the present instance this was the case to an even greater degree. In a string quartet in E major, capably played by the Marteau quartet party, the composer introduced to our notice, a spirited and finely modelled work, in which both serious and humorous moods are most ably and artistically represented. It presents many difficulties of execution, the last movement especially with its constant rhythmical changes, making considerable demands upon the skill of the interpreters. A violin concerto by the same composer, albeit an intellectual composition and interesting in its contents, made a rather exorbitant demand upon the attention of the hearers on account of undue length. The work, which will gain in effect by curtailment, is, in reality, a series of three rhapsodies for orchestra and violin solo, the latter, although having its full share of the thematic treatment of the leading ideas, being considerably restricted in its virtuosic ascendancy by the symphonic treatment of the orchestra. The solo part was superbly rendered by M. Henri Marteau, who intends including the concerto in his concert programmes during next season, when it will have an opportunity of being judged by audiences of various tastes and predilections. A third number in the programme, from the same pen, viz., a highly effective and warmly-coloured lyrical scene, 'La Mort du Printemps,' for solo soprano and orchestra, found in Madame Nina Faliero-Dalcroze, the wife of the composer, a very charming and vocally gifted interpreter. In Jacques Dalcroze's artistic individuality are blended the idiosyncrasies of three nations. Born in England, he pursued his studies in Germany, and lives and works in Switzerland, French being his mother tongue. He is a musician endowed with

great natural gifts, who has learned much and introspected not a little, who looks upon life with the eyes of an artist, the result being an artistic individuality of essentially modern proclivities. Joseph Lauber, too, is a composer of unquestionable ability, although the works by him, brought out at the present festival, have not entirely justified the expectations raised by the performance last year at Zurich of a very interesting and characteristic quintet. These were a pianoforte concerto—played with great technical mastery by the festival conductor, Herr Willy Rehberg—and a sextet for pianoforte and stringed instruments, both exhibiting much thought and many ingenious traits in the thematic elaboration, which latter, however, did not appear to me to have been sufficiently clarified in the mind of the composer; there was too great a tendency to over-elaboration for the thoughtful contents to be fully appreciated by the hearer. In the motet, 'Vidi aquam,' for chorus, organ, and orchestra, by F. Klose, we were made acquainted with a work of an essentially modern type, lofty in conception, well developed in form, and highly effective in its vocal and orchestral scoring. An oratorio, 'Les sept paroles du Christ,' for solo voices, chorus, organ, and orchestra, by Gustave Doret, also deserves to be honourably mentioned. It is the work of a distinctly talented and earnest musician, in which, however, the means employed are but too frequently calculated to produce a merely superficial effect. An excellent and truly musicianlike work was the 'Chaconne' for organ, on the name of Bach, by which the distinguished organist of the Cathedral of Geneva, Otto Barblan, was represented, in his capacity as a composer, at the festival.

Interesting and, in part, remarkable vocal compositions were contributed by Pierre Maurice, E. Combe, F. Niggli, and Edgar Munzinger; a song-cycle, entitled 'Eine Lenzfahrt,' from the pen of the last-named being particularly admired. Other compositions worthy of mention were an artistically conceived and ably constructed sonata for violoncello and pianoforte, by Hans Huber, a humorous and well worked out fantasia, in overture form, on the German *Volkslied*, 'Freut euch des Lebens,' by Aloys Obrist, and a symphony, for full orchestra, by V. Andrae, the work of respectable, but as yet immature talent. As for the quantity of other pieces making up the different concert-programmes, they were really out of place at a festival intended to furnish a criterion of the status of musical art in Switzerland. Swiss composers will be well advised in first thoroughly pondering and practically utilising the experiences gained at the two festivals before proceeding with the organisation of a third. Let them nevertheless take heart of grace in looking towards the future and in continuing to exercise their powers in the elaboration of serious art-works. And when the time for another festival comes round, let them bestow far greater care than has been the case hitherto in the selection of the works to be produced, even though programmes should thereby become materially shortened.

OTTO LESSMANN.

## LONDON AND SUBURBAN CONCERTS, &c.

M. Paderewski's second pianoforte recital took place on the 2nd ult., and merits, from the position he holds, some detailed notice. His interpretation of Schumann's *Etudes Symphoniques* was objective rather than subjective, but it was powerful and fervid. A magnificent reading was given of Beethoven's Sonata in C minor (Op. 111) and of Chopin's Ballade in F (Op. 38); the same composer's Polonaise in F sharp minor (Op. 44) was marred by exaggeration. The rendering of Liszt's arrangement of Schubert's 'Erl König' was not altogether satisfactory, but it was remarkably vivid and might be compared to the painting of an impressionist.

An exceptionally attractive vocal recital was given by Mr. David Bispham, on the 9th ult., at St. James's Hall, in which the versatility of this artist was made prominent. His selection included Loewe's settings of Goethe's 'Wedding Song,' and 'Edward,' from the 'Percy Reliques,' both remarkable examples of this German composer's picturesque and dramatic style. Three songs, severally named 'Cradle Song,' 'The Miller,' and 'Killiecrankie,'

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deserve special mention; these are by Mr. H. H. Wetzler, organist of Trinity Church, New York, who is manifestly a musician of great ability. Some excellent violin playing was contributed by Madame Leonora Von Stosch.

Herr Kubelik's success has been so great that he was induced to give a farewell orchestral concert on the 5th ult., at Queen's Hall. His most important achievements were in Mendelssohn's concerto, and Vieuxtemps's concerto in E. As on former occasions, he was most successful in the latter. The orchestra, under Mr. Landon Ronald's direction, rendered sympathetic support, and gave a spirited performance of the conductor's pleasing 'Suite de Ballet.' Mdlle. Aurelie Révvy contributed vocal solos.

Mr. John Thomas's annual harp concert took place at St. James's Hall on the 6th ult., when a number of well known pieces by this artistic Harpist to the King were effectively played, and songs were contributed by Miss Ethel Wood, Mr. Hirwen Jones, and several other vocalists.

A somewhat novel scheme was carried out successfully at Bechstein Hall, on the 5th ult., the programme, with the exception of Bach's cantata 'Liebster Jesu, mein Verlangen,' for soprano and bass soloists, consisting entirely of vocal quartets. These comprised Dr. Villiers Stanford's cycle of songs from Tennyson's 'Princess,' and Dr. Ernest Walker's settings of five songs from 'England's Helicon.' The music of the latter, though simple, is very pleasing, and admirably laid out for the voices. The executants were, Miss Marie Fillunger, Miss Evelyn Downes, Mrs. Seth Hughes, and Mr. Arthur F. Ferguson, whose singing was distinguished by good balance of tone and precision. The accompaniments were excellently rendered by Mr. Donald F. Tovey.

Mr. Jan Mulder brought forward at his concert, at the Salle Erard, on the 2nd ult., a sonata in G, for pianoforte and violoncello, of his own, which he played with the help of Mdlle. Johanna Heymann. The themes of this work are for the most part pleasing, but the development is somewhat erratic and the harmonic scheme of a strained character.

One of the most remarkable first appearances in this country of late was that of Herr Wilhelm Backhaus, a young pianist seventeen years of age, who, associated with Miss Elsie Southgate, gave a pianoforte and violin recital on June 26, at St. James's Hall. Herr Backhaus is manifestly gifted with exceptional executive ability, and his rendering of Brahms's Variations on a Theme by Paganini was a wonderful exhibition of youthful talent. His playing, moreover, in Beethoven's 'Kreutzer' Sonata indicated a sensitive temperament.

Madame Grimaldi's pianoforte playing at her concert on the same afternoon, at the Salle Erard, was distinguished by earnestness and neatness. Four songs by M. Emil Sauer, said not to have been previously performed in England, were well sung by Mr. Frederick Keel. The most pleasing of the set was the fourth, entitled 'Ständchen.' Violin and violoncello solos were respectively contributed by Mr. Louis Pecsikai and Mr. Ludwig Lebell.

A very attractive vocal and pianoforte recital was given by Mrs. Henry J. Wood and Mdlle. Tosta de Benici, on June 26, at the Empress Rooms, Kensington. No less than twelve of the numbers were new to English audiences, and of these the most memorable were three songs severally entitled 'Soir d'Été,' 'Complainte,' and 'Violoncel,' by M. Lennart Lundberg, a young Scandinavian composer. A happy example of the talent of M. Emil Sjögrenn was a song called 'Im Träume bist du mir nahe,' and this and other songs by MM. Christian Sinding, Berger, and Körling, were rendered with the utmost finish by Mrs. Wood. Mdlle. de Benici's pianoforte solos included two attractive caprices by M. Sinding, and other pieces of pleasing character by Balakirev and Leschetizky, all of which were interpreted with refinement and brilliancy.

Don Narciso Garay, who gave a concert on June 26th at the Salle Erard, is an artist of much versatility. He appeared as violinist, vocalist, and composer, being, perhaps, most successful in the first-named capacity. As a vocalist, the production of his baritone voice was somewhat nasal, and as a composer, judging by his Sonata for the violin and pianoforte in D, he would seem to lack the perception of the most effective means to an end, the sonata, although possessing some good themes, being so involved in style as to be extremely difficult to follow.

Mr. Herbert Fryer may be congratulated on his progress, as manifested at the pianoforte recital he gave on June 27 at St. James's Hall. He was most successful in two preludes and fugues from Bach's '48,' which we are glad to notice are now being more played by pianists.

The Oxford House Musical and Dramatic Association gave their Annual West-End Orchestral Concert, on June 27, at the Westminster Town Hall. Amongst the works given were the Meistersinger and Rienzi overtures, and a very original and striking composition, a Dirge for orchestra, by A. Troubridge, and Grieg's Pianoforte Concerto in A minor (the solo part capably played by Miss Rihll). These works received an excellent rendering by the Oxford House orchestra under their enthusiastic conductor, Mr. Hugh A. Barry. The following soloists very kindly gave their services. Mesdames Lilian Eldée and Alice Gomez, Miss Ulrikka Wiley, and Mr. Gregory Hast. The Association, which exists for the purpose of providing the East End with good musical and other entertainments gave, last winter, thirty-eight performances at the Excelsior Hall, Bethnal Green, at which upwards of 32,000 people were present.

Mrs. Halkett Halkett is to be commended for presenting at her recital, on June 28th, at Steinway Hall, an unhackneyed selection, her programme including a sonata in B flat (Op. 53) by M. Schytte, and a suite for pianoforte, in E (Op. 61), by M. Schütt, both works possessing considerable musical interest. Mrs. Halkett's playing was distinguished by neatness and conscientiousness. She received most able assistance from Mr. Henry Such.

A concert of most artistic and pleasing character was given on June 28, at Bechstein Hall, by Miss Esther Palliser, who sang with her wonted charm and finish a number of new songs by Miss Maude V. White, M. Arensky, and Madame Liza Lehmann. A second set of 'Meditations' by Mr. R. Walthew for clarinet and pianoforte is also worthy of mention, and was admirably played by the composer and Mr. Draper.

Miss Ethel Hirschbein, who gave a concert on the 1st ult., at the Bechstein Hall, is the possessor of a remarkably rich-toned and powerful contralto voice which, when it has received more training, should enable her to take a prominent position in the concert room.

The first public appearance in England of Miss Susan Metcalfe, on the 11th ult., at Bechstein's Hall, merits record, for she is a singer gifted with a rich-toned soprano voice, and possesses an admirable method. We shall hope to hear her again at no very distant date.

Miss Louie Parkin, who gave a pianoforte recital at Steinway Hall on the 12th ult., may be encouraged to pursue her studies. She played a selection of pieces by Chopin with much vivacity and no little intelligence.

Concerning the military concert at the Crystal Palace on the 6th ult., it is only necessary to record that about seven hundred instrumentalists of the leading military bands took part, and the chief item on the programme was Eckersberg's Fantasia 'The Battle of Waterloo.' To give greater realism to this sensational piece, several of the bands were marched playing from different parts of the Palace to the Handel orchestra to represent the arrival of sections of the British army at the field of battle, and guns were fired in the Palace grounds to heighten the effect.

The London Sunday School Choir held their twenty-ninth annual meeting, at the Crystal Palace, on June 26. In the afternoon the children's choir, under the direction of Mr. J. Rowley, sang with much spirit some part-songs and action songs, as well as the chorus, 'O lovely peace,' from 'Judas Maccabæus.' In the evening the adult choir, consisting of about 4,000 voices, supported by an orchestra numbering 200 players, occupied the Handel Festival Orchestra, and gave selections from 'Judas Maccabæus,' 'Acis and Galatea,' Mendelssohn's 'Hymn of Praise,' Stainer's cantata, 'The Daughter of Jairus,' an anthem by J. H. Maunders, 'While the earth remaineth,' and some part-songs. The singing was marked throughout by steadiness and good expression. Mr. William Whiteman conducted, with the exception of the purely orchestral pieces, which were directed by Mr. David M. Davis. Mr. Horace G. Holmes officiated at the organ, and Mr. Arthur Hatchard also gave a recital on the same instrument in the afternoon.

A performance, of Mr. Coleridge-Taylor's 'Hiawatha' trilogy, of which the conductor, Mr. Allen Gill, and all others concerned therein may justly be proud, was given, on the 16th ult., by the Alexandra Palace Choral and Orchestral Society. The fresh-voiced, well-trained and well-balanced choir manifestly enjoyed their tuneful, though arduous task, and exhibited throughout an intelligent appreciation of the various picturesque and emotional moods of the epic and their delightful musical illustration, which only the most careful study under a highly efficient conductor could have so completely realised. Madame Medora Henson, Mr. Gwilym Richards, and Mr. Watkin Mills impressively rendered the solo parts, and came in for a due share of the applause freely bestowed by a numerous audience.

The terminal concert of the Croydon Conservatoire of Music was given on the evening of the 12th ult., in the large Public Hall, Croydon. The principal feature of the evening was the admirable playing of the String Orchestra, which was conducted, as usual, by Mr. S. Coleridge-Taylor. The programme included a Serenade in D, by Hofmann, a Serenade in C, by Volkmann, both for string orchestra, and pieces by Grieg, Götz, Svendsen, Sulzbach, etc. The vocalist was Miss May Cooke, who gave refined and intelligent renderings of songs by Elgar, Massenet, Schubert, E. German, and M. V. White. Miss Alice Carr was a satisfactory accompanist.

The following concerts and recitals merit 'honourable mention':—St. James's Hall: Messrs. Frank Haskell and Donald Hall (concert), June 25; Miss Macintyre (concert), the same evening; that excellent pianist, Miss Gertrude Peppercorn (recital), June 26; Mr. Landon Ronald (concert), June 27; Mdle. Mania Séquel and Manuel Garcia (pianoforte and vocal recital), June 29; Mr. Frank Ross (concert), 8th ult. Bechstein Hall: Miss Lucia Fydel (vocal recital), June 26; Herr Willibald Richter (pianoforte recital), June 26; M. Hegedüs (violin recital), June 28; M. and Mdle. Boucherit (violin and pianoforte recital), 4th ult.; Miss Sieveright (vocal recital), 8th ult.; Miss Downey (concert), 9th ult. Steinway Hall: Mr. Alfred Gallrein (concert), 1st ult. Piccadilly Galleries: The London Trio (chamber concert), June 26.

#### MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The new syllabus of competitions for composers issued by the Feis Ceoil has two new features. The first is the offering of a prize for the best suite or symphony, founded upon Irish Traditional airs, for full orchestra. The idea of this prize was suggested by the recent performance in Dublin of Dvorák's Symphony, 'In the New World,' founded upon negro melodies. The second feature, which has not previously found a place in the syllabus, is a prize offered for the best work for solos and chorus with organ or pianoforte accompaniment. This is offered in addition to that for the usual work for solo voices, chorus, and orchestra. The remaining competitions are unaltered.

The Feis Committee has issued a circular, addressed to the heads and managers of large commercial establishments, appealing to them to institute choral societies in connection with their firms, the members of such choral societies to be their employees. The committee is prepared to find the money for several new choral competitions for this class of choirs. The importance of forming and maintaining such societies is quite inestimable as a source of happiness and culture among classes which have little legitimate amusement provided for them, and we venture to think the movement will be a popular one.

#### MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

A SWEET-TONED organ, sufficiently large for its surroundings, has just been erected in the Parish Church of Shernborne by Messrs. Norman and Beard. The village being in the near neighbourhood of Sandringham, their Majesties the King and Queen have taken much interest in this latest musical addition to the parish by generously

subscribing towards the cost. The dedication service was held on June 23, when the vicar, the Rev. F. J. W. Girling, who has considerable musical taste, presided at the instrument, and, after the service, favoured the congregation with a recital interspersed with several solos sung by Mr. Rutter.

At a meeting held on June 28, in St. Peter Parmenter Gate Institute, it was decided to form a company, called the 'Norwich Amateur Operatic Company,' to be composed entirely of local amateur talent. Sir Samuel Hoare, M.P., and Sir Harry Bullard, M.P., will be asked to be President and Vice-President. The various officials were elected—Mr. George Harris, musical director, and Mr. Cecil Corrie, stage manager, with Mr. Will Smith as assistant. The business management of the company is in the hands of Mr. Sherington, and the secretary, *pro tem.*, is Mr. O. H. Sleightholme. The first performance will take place in the course of next season, at Norwich Theatre, when 'The Yeomen of the Guard' will be staged.

A district festival of choirs, in union with the Diocesan Church Choral Association, was held in St. Peter's Church, Lower Sheringham, on the 11th ult., when a large congregation was present. The choirs, numbering 327 voices, were conducted by Dr. Frank Bates, organist of Norwich Cathedral, and supported by a band of seventeen performers, led by Mr. F. W. B. Noverre, for whom Dr. Bates had orchestrated the service. The Rev. L. Meadows White presided at the organ. The anthem was Maunder's 'Praise the Lord, O Jerusalem,' and in this, as well as in Dr. Bates's unaccompanied anthem, 'I will lay me down in peace,' very good results were obtained, proving how much this Association is doing to improve the musical part of the services of the church in the rural districts.

#### MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

MR. HENRY J. WOOD gave a lecture on John Sebastian Bach, at the University, on the 17th ult. He treated his subject with such regard to detail that it comprised a complete survey of the rise and downfall of the Bach family. Stripping the hero of his halo, and denuding him of his glorious wig, Mr. Wood presented the giant among musicians as an ordinary human being, struggling for his existence amidst the worries and petty vexations of life. Not the least attractive feature of the lecture was a selection from the works of the master—admirably rendered by Mr., Mrs., and Miss Dolmetsch, on the instruments for which Bach originally wrote his chamber compositions. There was something cool and pleasant about the music, especially suitable to the hot July afternoon in a crowded room, which was, perhaps, gained at the expense of the masterly vigour of Bach's works as heard now-a-days, on more modern and powerful instruments.

The annual general meeting of the Nottingham Sacred Harmonic Society offers its members an agreeable surprise in having a small balance in hand after the season's work. This is a novel feature upon which the Society is to be congratulated.

#### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE festival of the Edinburgh Diocesan Choral Association, a fore-word concerning which was spoken last month, took place on the 22nd ult., in St. Mary's Cathedral, and proved the great success it was expected to be. This large mustering of local Episcopal Church choirs was admirably organised and skillfully carried through in all its details, and two most impressive services—Holy Communion and Evensong—were the result. The manner in which such a considerable body of choristers—700 in all, representing thirty choirs—was marshalled and conducted in procession to its place without the least obvious hitch, reflected the greatest credit on Mr. W. Prendergast, the honorary secretary, and spoke eloquently for the admirable nature of his

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arrangements. Mr. T. H. Collinson, organist of St. Mary's Cathedral, was responsible for the musical arrangements for the festival, and these must necessarily have involved considerable thought and toil. The result of these labours proved more than merely satisfactory, and great praise is due to Mr. Collinson for his choice of music, selection of voices, and clear and vigorous beat, which kept his forces well together.

The outstanding feature of the morning service was Marbeck's 'Office of the Holy Communion,' which has been translated by Mr. Collinson into modern notation and supplied with an organ accompaniment specially for these Festivals. At the evening service the organ was supplemented by an excellent band of brass instrument players—four trumpets and six trombones—who rendered in admirable style the part which had been carefully and artistically prepared for them. Specially noteworthy was the effect they produced in the 'Laudate Dominum.' Mr. Carruthers was the organist, and Mr. T. Richardson assisted as sub-conductor. The service was Garrett in F, and the anthems were: 'From the rising of the sun' (Ouseley) and 'They who seek the Lord' (Collinson). The Cathedral was crowded on both occasions.

## FOREIGN NOTES.

BERLIN.—The performance took place, on June 22, by the choir and orchestra of the Hochschule, under the direction of Professor Joachim, of the posthumous oratorio 'Enteufeler,' by Heinrich von Herzogenberg. The new three-act opera, 'Der Improvisator,' by Eugene d'Albert is to be first brought out by the Royal Opera, which re-opens its doors on the 11th inst., with 'Tristan und Isolde.' Many were the congratulations and tokens of universal esteem which gratified Professor Joseph Joachim on the occasion of his seventieth birthday, on June 28.

BOLOGNA.—In the Church of San Francesco, whence, in the sixteenth century, arose the great Bolognese school of composers, a very interesting special performance was given recently of the following works—viz.: A sacred Concerto in A minor for string orchestra and organ, by Dall'Abaco; an Antiphony for two choirs, by Palestrina; the Fourth Psalm, by Benedetti Marcello; a Canzone and Toccata for organ, by Frescobaldi; a Prayer to the Virgin, by Durante; and, finally, a Te Deum, by Sgambati. Signor Fano conducted the orchestra and choir, the latter consisting of a number of trained amateurs from the élite of Bolognese Society, and Signor Filippo Sussare presided at the organ.

BREMEN.—An interesting and much appreciated concert was given recently at the Cathedral by the Teachers' Choral Society, under the direction of Herr Martin Hobling. The programme consisted of compositions by the old masters of church music, Palestrina, Vittoria, Orlando di Lasso, and others, but rarely introduced to general audiences nowadays.

COLOGNE.—At the fifth Popular Concert given at the Gürzenich Hall, a fine performance took place of Niels Gade's charming 'Frühlings Phantasie,' for solo voices, orchestra, and pianoforte, under the direction of Professor Willner. In sharp contrast to this essentially melodious work, was the performance, for the first time, of a new pianoforte concerto in B flat minor, by Felix vom Rath, a young composer and a native of Cologne, who has evidently thrown in his lot with the modern 'secessionist' school. The very difficult solo part was well rendered by Fräulein Hedwig Meyer.

DARMSTADT.—At a recent meeting of the Artists' Society, a number of new compositions by Arnold Mendelssohn, including pieces for pianoforte and violin, and a ballade for baritone, 'Vom treuen Kanzler,' obtained a first hearing, and were received with high appreciation.

DRESDEN.—Richard Strauss has just completed the score of his new comic opera 'Feuersoth' (Conflagration), which is to be brought out at the Hoftheater during the coming autumn.

FRANKFURT-ON-MAIN.—The veteran, Julius Stockhausen, gave a concert last month with his pupils, in which the excellent training received by the latter was demonstrated in a number of solo and concerted pieces. A particularly

charming effect was produced by Brahms's Rhapsody for contralto, in which the choral part was interpreted by sixteen male voices, as well as by the quintet from 'Die Meistersinger,' with which the performances concluded.—A monument, for which a considerable sum has already been subscribed, is to be erected to Joachim Raff. The execution has been entrusted to the Munich sculptor, Herr Sand.

HALL.—At the Male Choir Festival, held last month, 215 societies from different parts of Würtemberg attended, no less than eighty-seven of these taking part in the customary prize competitions. There is, we believe, no foundation for the rumour of a monument being erected to the members of the jury, who went through their severe ordeal with such admirable fortitude.

LOUVAIN.—Edgar Tincl's oratorio 'Sainte Godelive' achieved a brilliant success on its recent production, under the direction of its composer. The performance of the difficult work, by the chorus and orchestra of the Brussels Opera, was an excellent one, and, at its conclusion, the composer received quite an ovation from the numerous audience.

MANNHEIM.—A three-act opera 'Brigitte,' by André Messager, met with a very favourable reception on its first representation, last month, at the Court Theatre.

MILAN.—The Society formed for the purpose of producing the oratorios of Don Lorenzo Perosi has closed its first financial year with a deficit of 28,000 lire.

MUNICH.—Under the direction of Herr Stavenhagen, a successful first performance was given, on June 28, at the Royal Theatre, of Felix Mottl's characteristic 'Tanzspiel,' entitled 'Pan im Busch.'—The newly erected Prince Regent Theatre, constructed in all essentials upon the Bayreuth model, is to be opened on the 21st inst., when a series of model performances of Wagner operas will be given, extending towards the end of September. In the early part of this month performances of Mozart's operas, with a small orchestra, are to take place at the Residenz Theater.—Much public interest was shown in the concert given at St. Luke's Church by the organist, Herr Engelhardt, and in which were included the four-part choruses 'Ecce quomodo moritur,' by Jacobus Gallus (Handl), 'Ehre sei Dir, Christe,' from the Passion music by Heinrich Schütz, a 'Passions Gesang' by J. G. Herzog, and 'Jesus auf Golgotha,' by Fr. Schneider. The programme also included an *Andante* for the harp, by Parish-Alvars, finely interpreted by Fräulein Leonore Buff, and organ pieces by Bach and Mendelssohn, contributed by the concert giver.

OLMÜTZ.—A new mass, 'Missa Theodori,' by Theobald Kretschmann, produced a highly favourable impression at its first performance, last month, at the Cathedral.

PARIS.—M. Taffanel will be succeeded in the conductorship of the Conservatoire Concerts by M. George Marty, a composer of some distinction. M. Charles Malherbe, the erudite librarian of the Opéra, has recently been enabled to include in his valuable collection of musical autographs, that of a polonaise for military band, composed by Beethoven in 1810, and formerly in the possession of Aloys Fuchs. It is inscribed by the composer, in French, 'Polonaise, par Beethoven, 1810, Baden,' and had been for many years considered lost.

PESARO.—Mascagni makes an announcement in the Italian papers that he is about to establish, in association with a capitalist and a number of Italian composers, a co-operative society for the publication of operas, with a view to securing to their authors the full material advantages to be derived therefrom. Mascagni is said to be engaged upon the score of a new one-act opera, which is to form a pendant to his 'Cavalleria Rusticana.'

PYRMONT.—Complete success attended the festival performances in connection with the unveiling, on June 30, of the monument erected to Lortzing. A number of distinguished artists co-operated with the local choral societies in the performance of excerpts from the popular composer's works, and the production, in its entirety, of the little-known comic opera, 'Casanova,' which greatly interested the very large audience.

ROME.—A new opera entitled 'Friedemann Bach,' by the young composer, L. G. Fazio, has been brought out with much success at the Adriano Theatre. The libretto



is founded upon a rather curious drama by the Duke di Maddalona, the scene being laid partly at Leipzig and partly at Berlin.

**ST. PETERSBURG.**—The widow of the recently deceased composer, Barshanski, has presented her husband's valuable library to the St. Petersburg Conservatoire. The public-spirited lady has likewise given to that institution two sums of 10,000 roubles, the interest of which is to be devoted, half to the increase of the library, and the other half to a prize to be offered every two years for a chamber composition or symphonic work.

**SONDERSHAUSEN.**—The recent scenic performance by the pupils of the Conservatorium, under the direction of Herr Rudolf Werner, of Lortzing's 'Die beiden Schützen,' while reflecting great credit upon the executants, was rendered doubly interesting by the surprising freshness of the music. This early work of the composer of 'Czar und Zimmermann' was first produced in 1837, at Leipzig, and, though highly successful at the time, had fallen into complete neglect upon the appearance of the later and more elaborate works of the genial master.

**TRIESTE.**—A biblical opera, 'Sulamith,' by the Hungarian composer, Abraham Goldfaden, was brought out with some success last month, at the Politeama Theatre, by a Hungarian company, under the direction of M. Orban.

**UTRECHT.**—At a festival performance, held last month, under the auspices of the Maatschappij tot Bevordering der Toonkunst, and under the conductorship of the veteran Richard Hol, a very fine interpretation was given of the 'Beatitudes,' by Cesar Franck, the programme also including a new 'Rhapsodie Hollandaise,' by M. van Anrooy, which was received with much favour.

**ZÜRICH.**—The well-known 'Zürcher Männerchor,' founded by the Swiss composer, Hans Georg Nägeli, has just celebrated the seventy-fifth anniversary of its foundation. In the festival concert organised for the occasion Frau Welti-Herzog and Herr Scheidemantel, of Dresden, took leading parts, the principal work produced being Max Bruch's cantata 'Fritzhof.' Dr. Attenhofer, who for over thirty-five years has been the director of the Society, conducted the very excellent performance.

## OBITUARY.

JAMES CAXTON DIBDIN.

WE record with regret the death, on the 4th ult., of JAMES CAXTON DIBDIN, a very well-known figure in the musical life of Edinburgh. Mr. Dibdin was born at Morningside, Edinburgh, December 9, 1856, the youngest son of Henry Edward Dibdin (1813-1866), musician, compiler of the 'Standard Psalm Tune Book' (1850), and composer. He was thus a great-grandson of the celebrated Charles Dibdin, to whom he bore a remarkable facial resemblance. He was educated at the Edinburgh Institution and the North London Collegiate School and then entered the service of Messrs. Paterson and Sons, of Edinburgh, with whom he remained associated until his death. For a good many years he had devoted himself entirely to concert management, for which he showed exceptional ability. From inconsiderable beginnings this department of Messrs. Paterson and Sons' establishment has so developed that they have for a long time held the first place in the North in the dramatic and concert business. Mr. Dibdin's literary, antiquarian, and musical knowledge led him to give especial attention to the analytical programmes of the Edinburgh Orchestral Concerts, for which he wrote many of the notices; moreover, in the matter of typography and illustrations they were without parallel in Great Britain.

Apart from the business for which Mr. Dibdin laboured so incessantly and well, he had varied interests in life. As an illuminator he had marked skill; he played the violin, and he had a fine baritone voice. The range of his social interests was considerable; he was a prominent local Freemason, an important member of the Pen and Pencil Club, an original member and for a long time secretary of the Edinburgh Society of Musicians. In the history of the stage he took a life-long interest and his principal literary effort was an exhaustive 'History of the Edinburgh

Stage,' published in 1888. Other publications included 'The Clickum Inn,' a romance of the '45,' and a volume of shorter tales and sketches entitled 'Scottish Border Life.' A great deal of journalistic and magazine work (chiefly on musical and dramatic topics) has also to be added to the list of Mr. Dibdin's activities. His death took place at his house, 8, Howard Place, Edinburgh (the birthplace of Robert Louis Stevenson), and he was buried on the 8th ult., at Rosebank Cemetery, in the presence of a very large concourse of musical, literary, and musical friends, his only surviving brother, Mr. E. Rimbault Dibdin, being chief mourner.

JOHN FARMER.

MANY old Harrovians from 1862 to 1885 and Balliol men of the last fifteen years will have heard with regret of the death of Mr. JOHN FARMER, which event, we regret to record, took place at his residence, 21, Beaumont Street, Oxford, on the 17th ult. A nephew and pupil (violin and pianoforte) of the late Henry Farmer, of Nottingham, John was born in that town on August 16, 1836. In 1851 he became a student of the Conservatorium, Leipzig, and subsequently studied at Coburg under Albert Spaeth, court conductor. For six years, 1856 to 1862, he settled in Zurich and saw much of Wagner, then exiled there. In 1862 John Farmer entered upon the great work of his life as organist and music-master of Harrow School. He instituted the House-Singing, composed his famous Harrow School songs, and for twenty-three years he was a veritable hero of the Hill. Since 1885 he has been organist of Balliol College, Oxford, where, as at Harrow, he has successfully carried out his methods for popularising music from its social side rather than from the artistic point of view. Mr. Farmer composed 'Christ and His Soldiers,' an oratorio for children; 'Gaudemus,' a book of songs for schools and colleges; 'Dulce Domum,' a book of songs and rhymes for children; 'Cinderella,' a fairy opera for children, in addition to a Requiem, in memory of departed Harrow friends, and the 'Harrow School Songs' already referred to. He edited 'Hymns and Chorales for Schools and Colleges.' An 'appreciation' of Mr. Farmer has been kindly supplied by Mr. Alfred Gibson in the following terms:—'Mr. Farmer had the wonderful power of making nearly everyone with whom he came in contact enthusiastic for music—the best music, the masterpieces of the great classical composers. Orthodox musicians did not love him or understand his methods, but those who consider the matter without prejudice cannot withhold from him the praise and honour that are his due. He collected a number of fine hymn-tunes and chorales for use at Balliol, erasing the 'improvements' that many editors had prettily decorated them with, and from old editions, restoring the original harmonies. For this work he deserves the heartiest thanks of all musicians. To those who had the pleasure of knowing Mr. Farmer intimately, it was a great delight to meet him at home after his day's work and to get him to the piano and improvise. In this he had wonderful skill. Also to hear his laughable stories of years ago—Church bands, the old-fashioned Methodists of his native town, and his varied experience as a boy musician. John Farmer was genial and kindly to a fault.'

MRS. LIDDELL (MISS EMILY SHINNER).

DEATH has removed a gifted lady violinist in the person of Mrs. LIDDELL, well known as Miss Emily Shinner, at the age of thirty-nine. The sad event occurred at 64, Victoria Street, on the 17th ult. A native of Cheltenham, Miss Shinner studied under Professor Joachim for five years in Berlin, and became one of the most distinguished of the great violinist's English lady pupils. Mrs. Liddell played with much acceptance at the Crystal Palace and Popular concerts. Latterly she rendered excellent service as leader of Mr. Williams's orchestra at the Bermondsey Settlement; but she is best known as the founder and first violinist of the 'Shinner Quartet,' a party of clever ladies who, since 1887, have given many chamber concerts of high artistic excellence. Mrs. Liddell frequently played before Queen Victoria, who sent her a diamond bracelet as a wedding present on her marriage with Captain A. F. Liddell, R.A.

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## CORRESPONDENCE.

## 'THOMAS AND SALLY.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Mr. Corder, in your last issue, boldly by one stroke of the pen sweeps the date of 'Thomas and Sally' (1760) back to 'before 1736.' This by the statement that the Library of the Royal Academy of Music contains a copy of the piece issued by the elder Walsh, who died in 1736. It is frequently rather difficult to define the father's and the son's issues, as they both had the same Christian name, and 'junior' or 'senior' were never used on their publications. But in the present instance, a glance at the full title-page of the particular copy to which Mr. Corder refers shows him to have been mistaken in his assertion. This title-page runs:—

'Thomas and Sally; or, the Sailor's return: a Dramatic Pastoral, with the overture in score, songs, dialogues, duettos, and dance tunes, as performed at the Theatre Royal in Covent Garden, by Mr. Beard and Miss Brent, Mr. Mattocks, Mrs. Vernon, and Chorus. The music compos'd by Dr. Arne. London: Printed for I. Walsh, in Catharine Street, in the Strand. Entered at Stationers' Hall.' pp. 51, folio (contains autograph of R. J. Stevens).

As all authorities agree in the fact that Dr. Arne took his degree at Oxford in 1759, this fact at once disposes of Mr. Corder's date, 'before 1736.' Even if Arne's degree was not a strong link in the historical chain, the names of the singers furnish evidence of a very late issue of the work. For instance, on pp. 50-1 is 'A song sung by Mrs. Cibber in "The Way to Keep Him," set by Dr. Arne.' This comedy was first acted in 1760, and again, with alterations, in 1761. As a matter of fact, the publication is from Dr. Arne's own plates, which originally bore the date 1761. This date, together with Arne's own imprint, Walsh erased, and then substituted his own name and address. It may be presumed that he bought the plates and copyright from the Doctor.—Yours truly,

FRANK KIDSON.

128, Burley Road, Leeds.

## MISCELLANEOUS.

ROYAL COLLEGE OF ORGANISTS.—The following candidates passed the recent Fellowship Examination:—

Abdey, A. W., Hove.  
Annis, H. R., Oxford.  
Barber, L. L., Halstead, Essex.  
Barraud, G. P., London.  
Bath, S., Edgbaston.  
Black, P. A., London.  
Clarke, Miss F. B., Godalming.  
Cliff, Miss M., Hunstanton.  
Dann, J., Gainsborough.  
Dunnill, W. F. B., Surbiton.  
Dyer, F. G., Oxford.

Goodall, E. L., Plymouth.  
Hanson, S. H., Oldham.  
Hollingshead, F. E., Derby.  
Hillsley, P. J., Montreal.  
Parker, W. V., London.  
Reid, A., Canterbury.  
Trevitt, H. S., Lincoln.  
Wadely, F. W., Kidderminster.  
Wéale, S. H. F., St. David's.  
Wood, P., London.

ROYAL ACADEMY OF MUSIC.—The following prizes and medals have been awarded:—The Robert Newman Prize (for organ playing) to Stanley R. Marchant, a native of Sevenoaks. The Walter Macfarren Gold Medals (for pianoforte playing) to Hedwig Cole, of Brunswick, and Cuthbert Whitmore, of Clifton, Bristol. The Charlotte Walters Prizes (for elocution) to Lizzie Davies, of Tredegar, and Cyril Wilton Cole, of Quinton, Northants. The Frederick Westlake Memorial Prize (for pianoforte playing and reading at sight) to Cuthbert Whitmore.

TRINITY COLLEGE LONDON.—The following awards have been made: Corporation Pianoforte Scholarship to Miss A. M. Jones; Corporation Violin Scholarship to Miss L. Lambert; Corporation Scholarship for an instrument other than Violin—Harp to Miss A. C. Winter; Benedict Pianoforte Exhibition to Miss M. E. Withycombe; Violin Exhibition to Frank W. Greenfield; Sims Reeves Vocal Exhibition to Miss A. Worthington; College Organ Exhibition to John Newton.

THE annual practical examinations in music at the Society of Arts were concluded on the 6th ult., having lasted for eleven days. The examiners were Dr. Ernest Walker and Mr. Burnham Horner. The number of candidates who presented themselves for examination were 551, an increase of five as compared with last year; and of these there were 476 passes and 80 failures, five of the candidates having taken two subjects.

THE tenth annual Summerscales Musical competitions are to be held at Keighley on Saturdays, October 19 and 26. The nine classes include solo and choral singing, and violin string quartet and orchestral playing. The Secretary is Mr. Allan Bradley, 70, North Street, Keighley, who will gladly furnish all particulars to intending competitors.

THE London Organ School gave three successful performances of Sullivan's 'Mikado' at Ladbroke Hall, Notting Hill, on the 9th, 11th, and 13th ult., under the direction of Mr. Henry Beauchamp.

THE Virgil Piano School announces a Normal or Teachers' course of instruction and lectures (to be delivered by Mr. Emlyn Lewis) between the 5th and 31st inst. at 12, Princes Street, Hanover Square.

ERRATA.—In the review of an 'Arioso for Pianoforte and Violin,' on p. 464 of our July issue, the composer's name should have been Davis not Dabis.—The Harvest Anthem, published as one of our extra supplements last month, is by Mr. Charles Macpherson, sub-organist of St. Paul's Cathedral, not by Mr. C. S. Macpherson as stated.

## BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

COVENTRY.—A performance of Schubert's 'Song of Miriam' and Palestrina's 'Super Flumina Babylonis' was given in Holy Trinity Church, on the 8th ult., by the choir, under the direction of Mr. C. H. Moody, the organist and choirmaster. There was a large congregation, who followed the music with evident appreciation. Both works were new to Coventry, and they made an excellent impression. The singing of the choir was thoroughly satisfactory, and in the unaccompanied Palestrina motet it rose to a high standard of excellence. Miss Annie Warden, a promising local soprano, sang the solo work in the Schubert cantata, and Dr. H. P. Allen, organist of New College, Oxford, rendered excellent service at the organ.

DEANE (BOLTON).—The annual festival of the Deane Church Schools took place on Sunday, June 30. The anthems were Elvey's 'I was glad' and 'O give thanks unto the Lord,' 'Angel voices ever singing,' by the Rev. E. V. Hall, and Handel's 'Hallelujah' Chorus. The choir (including a section of thirty young children) had been admirably trained by Alderman John Miles, J.P., who it will be remembered, as recorded in our May number, has been for thirty-seven years organist of the church.

EXETER.—The annual festival of the Exeter Diocesan Choral Association was held in the Cathedral on the 2nd ult. The choirs which took part were drawn from the Archdeaconry of Totnes and the Deanery of Christianity; these, together with the regular and voluntary choirs of the Cathedral, and including some members of the Royal Marine Band, numbered over 1,100. The Te Deum was sung to a setting by Dr. J. Varley Roberts, and the Magnificat and Nunc Dimittis to one by Dr. C. Vincent. The anthem was 'O God, Thou art my God,' by Dr. Ferris Tozer. The music was excellently sung throughout, giving evidence of careful training by the sub-conductors. Mr. T. Roylands Smith was conductor-in-chief, and Dr. Wood presided at the organ.

GRAHAMSTOWN.—An interesting pianoforte recital was given by Miss Grace Batchelder in the Town Hall, on May 2, when the programme included Bach's Prelude and Fugue in C sharp minor (No. 4), Beethoven's Sonata in C (Op. 53), Schumann's 'Carnival Scenes' (Op. 9),

Toccata in A, by Paradies, and various other pieces. Miss Batchelder, who is a pupil of Mr. Franklin Taylor, is the only pianist in the locality, and her efforts in giving such recitals, which are of considerable educational value, have met with much success.

KIMBERLEY (SOUTH AFRICA).—The newly-formed 'Kimberley Musical Association' (Choral Section) gave their opening concert, on June 12, in the Town Hall, before a crowded audience, and under the baton of Mr. J. Frank Proudman. The Association has made an excellent start with a choir of fifty efficient singers. The principal feature of the programme was Bennett's 'May Queen,' the solo parts being undertaken by Miss Dallas, Mrs. Watson, Mr. J. D. Mackenzie, and Mr. T. B. Fredrea. The miscellaneous second part included the part-songs, 'Tell me, Flora,' and 'Good night, beloved,' both by Pinsuti, and Mackenzie's 'Three merry dwarfs.'

LISBURN (CO. ANTRIM).—The organ in the Cathedral, which has been undergoing extensive alterations and additions at the hands of Messrs. Telford and Telford, of Dublin, was re-opened on Sunday, the 14th ult. After the Evening Service a recital was given by the organist of the Cathedral, Mr. W. A. J. Ponton, whose programme included Mendelssohn's third Organ Sonata, and compositions by Guilman, MacMaster, &c.

TROON (AYR).—A choral festival, arranged by the Presbytery Choir Union, was held in the Parish Church on the 6th ult., the music being rendered by the Choir Union, numbering over 200 voices, and composed of a large number of choirs in the Presbytery. The service included Berthold Tours's setting of the Magnificat, and Sullivan's anthem, 'Hearken unto me, ye people,' in which the fine tone and good quality of the voices were effectively displayed. Mr. Henry Graves, organist of the New Church, Ayr, is conductor of the Union, and secures uniformity of style by visiting the different choirs at the rehearsals. Miss McLetchie, organist of the church, officiated at the organ with taste and judgment.

WESTON-SUPER-MARE.—A concert was given by Miss Margaret von Bargen, at the Victoria Hall, on the 6th ult. Miss von Bargen, possesses a contralto voice of great power and beautiful quality, which she used with excellent effect in 'Che farò' (Gluck), 'The Three Fishers' (Hullah), and Tosti's 'Good-bye.' The concert-giver was assisted by Mr. S. J. Halliley and Mr. John Gray; Miss Lillie Davis (violin), and Mr. H. W. Stratton (pianoforte). Miss Ethel von Bargen acted as accompanist.

## ANSWERS TO CORRESPONDENTS.

BOW ARM.—In regard to the origin of the sign 'Cat and Fiddle,' the natural connection between the animal and the instrument is that the strings of the violin are made from pussy's entrails, and that a small fiddle is called a kit, and a small cat a kitten. One original explanation offered is that a certain Caton Fidèle, a staunch Protestant, in the reign of Queen Mary, became corrupted into cat and fiddle. Another suggestion is that the phrase has some connection with Catherine fidèle, the faithful saint. As early as 1589 we find a record of one Henry Carr, 'signe of the Catte and Fiddle in the Old Chaunge.' There was formerly a Cat and Fiddle tavern at Norwich, the cat being represented playing upon a fiddle, and a number of mice dancing around her. 'Le chat fidèle' is, or was, the sign of a Devonshire hostelry on the road between Sidmouth and Exeter. The first line of the old nursery rhyme, 'Heigh diddle, diddle,' is doubtless a rhyming convenience for the words that follow. The muse suggestion, as a source of origin, is rather too far fetched.

CONSTANT SUBSCRIBER.—Why not take a lesson now and then from a first-rate teacher in London? The passing of the Senior Associated Board examination should encourage you, but you will have to work hard. Perseverantia omnia vincit!

J. H.—'The Military Band,' by Lieutenant S. C. Griffiths (Rudall, Carte and Co.), treats of scoring for military bands.

H. C.—There is a known instance of the wood of the flute irritating an abnormally sensitive skin with the result that a rash came out on the face of the performer, but it did not extend to his throat. Perhaps you have been blowing too hard. There is a reputed instance (not so well authenticated as the one given above) of a flautist blowing so terrifically hard—gale-like, in fact—that the process dislodged his teeth. Verb. sap!

H. G.—Pedals attached to the pianoforte, by all means. As to whether 'a small two-manual organ would make too much noise for a house,' it is all a question of the size of the house and whether it is detached or not. The neighbours might have something to say in regard to the noise.

DURIEN.—The French song (containing the words 'Plaisir d'amour,' &c.) in 'Trilby' to which you refer is probably by Martini. Messrs. Novello can supply the music.

EVE.—Yes, Bertha's grand aria in Adolphe Adam's 'La Poupée de Nuremberg' has a violin obbligato, and the song may be obtained separately from the score.

COUNTRY ORGANIST.—Your stretch does not appear to be abnormally short. Consult a doctor, but do not play tricks with nature.

FLORITA.—Pauer's primer, 'A Dictionary of Pianists and Composers for the Pianoforte,' may answer your purpose.

TWO Extra Supplements are given with this number: (1) A Portrait of Dr. Eaton Fanning taken specially for this paper by Messrs. J. Russell and Sons; (2) Chorus, 'Be merciful, be gracious,' from the Dream of Gerontius, by Edward Elgar.

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## BACH'S GOD SO LOVED.

No.		Pence.
749	That God doth love the world ...	3

## BACH'S PASSION (ST. MATTHEW).

350	Come, ye daughters ...	3
520	I would beside my Lord ...	3
354	My Saviour Jesus ...	3
530	Have lightnings and thunders ...	3
530	O man, thy heavy sin lament ...	3
530	Alas! now is my Saviour gone ...	2
336	Now doth the Lord ...	1
337	Here yet awhile ...	1½

562	Be not afraid (Motet) ...	6
661	Blessing, glory, and wisdom ...	6

## BACH'S PASSION (ST. JOHN).

531	Lord, our Redeemer ...	3
532	Let us not divide ...	2
533	Beloved Saviour ...	2
534	Rest here in peace ...	3
534	Lord Jesus, Thy dear angel send ...	3
712	If this man ...	1½

## BACH'S CHRISTMAS ORATORIO.

535	Christians, be joyful ...	3
536	Glory to God ...	2
537	Hear, King of angels ...	1½
538	Come and thank Him ...	3
539	Glory be to God Almighty ...	3
540	Lord, when our haughty foes ...	3
541	Now vengeance hath been taken ...	1½

## BACH'S MY SPIRIT WAS IN HEAVINESS.

696	The Lamb that was slain for us ...	3
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## BACH'S MASS IN B MINOR.

715	Sanctus ...	4
720	Crucifixus and Et Resurrexit ...	4

## J. C. BACH.

353	I wrestle and pray (Motet) ...	4
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## BARNEY'S 97TH PSALM.

748	Gloria Patri. March and Chorus ...	6
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## BARNEY'S REBEKAH.

626	Lo! day's golden glory ...	4
627	Who shall be fleetest ...	1½
628	Fear or doubting ...	3
629	Protect them, Almighty ...	3

## BARNETT'S THE ANCIENT MARINER.

753	Around, around ...	4
756	What loud uproar ...	6

## BEETHOVEN'S ENGEDI.

## (MOUNT OF OLIVES.)

195	O triumph, all ye ransomed ...	3
196	Hallelujah ...	3
349	Where is he ...	3

## BEETHOVEN'S MASS IN C.

190	Kyrie—When I call upon Thee ...	1½
191	Gloria—Praise the Lord ...	4
192	Qui tollis—Give ear ...	4
193	Quoniam—Thou alone art holy ...	4
194	Credo—Glory and great worship ...	4
195	Et incarnatus—O Lord, give ear ...	4
196	Et resurrexit—Be Thou exalted ...	4
197	Et vitam—O praise ye the Lord ...	4
198	Sanctus—Holy, Holy ...	4
199	Benedictus—He is blessed ...	4
200	Agnus Dei—Hear my crying ...	2
201	Dona nobis—Blessed be the Lord ...	2

## BEETHOVEN.

No.		Pence.
670	A calm sea and a prosperous voyage ...	4
678	Meek, as thou livest, hast thou departed (an Elegy) ...	2

## BEETHOVEN'S RUINS OF ATHENS.

366	Daughter of high-throned Jove ...	1½
367	When thou didst frown ...	3
368	Twine ye the garlands ...	3
369	Susceptible hearts ...	2
370	Deign, great Apollo ...	3
371	Hail, mighty master, hail ...	3

## BEETHOVEN'S MASS IN D.

344	Kyrie eleison ...	4
553	Gloria in Excelsis ...	1s.
554	Credo ...	1s.
555	Sanctus and Benedictus ...	6
556	Agnus Dei ...	8

## BENEDICT'S ST. PETER.

610	They that go down to the sea ...	4
611	The Lord will not turn His face ...	3
612	The Lord be a lamp ...	1½
613	It is a spirit ...	1½
614	Who would not fear Thee ...	1½
615	Praise ye the Lord ...	6
616	We have a law ...	1½
617	This man was also with Him—	4
618	This is one of them—They are all	4
619	revolters ...	4
620	This is a day of wrath ...	2
621	Thou that destroyest the Temple ...	3
622	He is worthy to die ...	4
623	He will swallow up death ...	4
624	Fear thou not ...	2
625	Sing unto the Lord ...	2
626	O come, let us sing ...	2

## BENNETT'S MAY QUEEN.

666	Wake with a smile ...	4
667	With a laugh as we go round ...	4
668	Hark! their notes the hautboysswell ...	3
669	Ill-fated boy, begone ...	3

## BENNETT'S WOMAN OF SAMARIA.

666	God is a Spirit (Sol-fa, 2d.) ...	6
667	Ditto (Male voices, arranged by J. Hodges) ...	6
668	Abide with me ...	6
669	Blessed be the Lord God ...	6
670	Therefore with joy ...	6
671	Therefore they shall come ...	6
672	Come, O Israel ...	4
673	Now we believe ...	4
674	I will call upon the Lord ...	4
675	And blessed be the Lord ...	6

## CHERUBINI'S REQUIEM.

331	Introit—Requiem æternam—Give unto the pure in heart ...	2
332	Graduale—Requiem æternam ...	1½
333	Give unto the humble ...	1½
334	Dies Ira—Day of vengeance ...	6
335	Domine Jesu—Lord Jesus Christ ...	8
336	Sanctus—Holy, Holy ...	1½
337	Pie Jesu—God of mercy ...	1½
338	Agnus Dei—Lord Almighty ...	3

## CHERUBINI'S MASS IN C, No. 4.

759	Praise Jehovah, all ye nations ...	4
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## CHERUBINI'S MASS IN D MINOR.

719	Agnus Dei ...	4
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## H. COWARD'S

## STORY OF BETHANY.

No.		Pence.
764	Behold, how good a thing it is ...	4

## COWEN'S RUTH.

747	Chorus and Dances of Reapers and Gleaners ...	8
748	How excellent is Thy loving kindness ...	6

## COWEN'S SLEEPING BEAUTY.

722	At dawn of day ...	6
-----	--------------------	---

## COWEN'S SONG OF THANKSGIVING.

761	Except the Lord build the house ...	1½
-----	-------------------------------------	----

## COWEN'S ST. JOHN'S EVE.

770	Now joy shall be in cottage poor ...	4
-----	--------------------------------------	---

## CROTCH'S PALESTINE.

680	Reft of thy sons ...	2
681	O happy once ...	2
682	O feeble boast ...	3
683	Hence all his might ...	2
684	In frantic converse ...	3
685	Then the harp awoke ...	3
686	Now vain their hope ...	3
687	Lo! star-led chiefs ...	2
688	Daughter of Sion ...	1½
689	He comes! ...	2
690	Be peace on earth ...	2
691	Then on your tops ...	2
692	Hosanna! ...	2
693	Worthy the Lamb, and Hallelujah! ...	3

## DVOŘÁK'S LUDMILA.

758	Blossoms, born of teeming Springtime ...	4
773	Now all gives way together ...	4

## DVOŘÁK'S STABAT MATER.

750	Fac me vere tecum flere ...	3
-----	-----------------------------	---

## ELGAR'S BANNER OF ST. GEORGE.

775	It comes from the misty ages ...	4
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## ELGAR'S DREAM OF GERONTIUS.

790	Litany ...	2
791	Be merciful ...	3
792	Go forth upon thy journey ...	4

## ELGAR'S KING OLAF.

774	The challenge of Thor ...	4
-----	---------------------------	---

## FARMER'S MASS IN B.

568	Kyrie eleison—Lord, have mercy ...	3
569	Gloria in Excelsis—Glory be to God ...	6
570	Credo—I believe in one God ...	8
571	Sanctus—Holy, Holy, Holy ...	2
572	Benedictus—Blessed is He ...	3
573	Agnus Dei and Dona nobis ...	3
574	O Lamb of God—Grant us Thy peace ...	4

## GADE'S CHRISTMAS EVE.

710	Behold, a star appeareth ...	4
-----	------------------------------	---

## GADE'S

## THE ERL-KING'S DAUGHTER.

647	At eve, Sir Oluf reined ...	2
648	The sun now mounts ...	1½

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# BE MERCIFUL, BE GRACIOUS

CHORUS (S.A.T.B.) FROM THE "DREAM OF GERONTIUS"

COMPOSED BY

EDWARD ELGAR.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Moderato e solenne.*

SOPRANO. *pp* Spare him, Lord, . . . *espress.*

ALTO. *p* Be gra-cious; *pp* Spare him, Lord, . . . *mf* Be

TENOR. *espress.* *mf* Be mer-ci-ful, *dim.* *pp* be gra-cious;

BASS. *pp* Spare him, Lord, . . .

*Moderato e solenne. ♩ = 54.*

*pp* *mp sonoramente.* *pp*

*Il basso sempre ppp*

Be gra-cious; Lord, de-liv-er him. *molto espress.* From the sins that are

mer-ci-ful, be gra-cious; Lord, de-liv-er him. *pp*

Lord, de-liv-er him, Lord, de-liv-er him, Lord, de- *pp*

Lord, de-liv-er him, Lord, de- *pp*

*pp*

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( 2 )

past; From the per-ils of dy-ing;

*molto espress.*

From Thy frown and Thine ire; From the per-ils, the

- liv-er him, Lord, de-liv-er him. From any com-ply-ing, . . . comply-ing..

- liv-er him, Lord, de-liv-er him. From per-ils of dy-ing, Or de-

*dim.*

Or re-ly-ing On self, at the last; . . .

*dim.*

per-ils of dy-ing, Lord, de-liv-er him. . . .

*pp* *dim.*

. . . with sin, Lord, de-liv-er him.

*pp* *dim.*

- ny-ing his God, Lord, de-liv-er him. . . .

*espress.*

*dim.*

bove, By the Spi - rit's gra - - cious love, Save . . him in the

ris-ing from the tomb, Thy mount - ing up a - bove, Save him in the

. . . . By . . . Thy death and bu - - rial, Save him

mount - ing up a-bove, By the Spi - rit's gra-cious love, Save him in the

day of doom. . . . From the sins that are

day of doom. . . .

in . . the day of doom. . . Be gra - cious ; Lord, de -

day of doom. . . . Be mer - ci - ful, . . be gra - cious ; Lord, de -



past ; From all that is e - vil; Thy ser - vant de - liv - er,

*espress.*

From Thy frown and Thine ire From the per - ils, the

- liv - er him, Lord, de - liv - er him; From all that is e - vil; Thy ser - vant de -

- liv - er him, Lord, de - liv - er him; From a - ny com - ply - ing With sin, or de -

Lord, de - liv - er him; For

per - ils of dy - ing; Lord, de - liv - er him;

dim. *p* *dim.* *pp*

- liv - er, Lord, de - liv - er him, For

dim. *pp* *dim.*

- ny - ing his God; Lord, de - liv - er him, Lord, de - liv - er him;

once . . and for ev - er,

Lord, . . . Thy ser - vant de

once and for ev - er,

Lord, . . . Thy ser - vant de .

Lord, . . . Thy ser - vant de - liv - er. . . .

liv - er, de - liv - er. . . .

Lord, . . . Thy ser - vant de - liv - er. . . .

liv - er, de - liv - er. . . .

*pppp* *rit.*

( 8 )



*Maria F. Malibran*